Saturday Review

JANUARY 2, 1954 / 20¢

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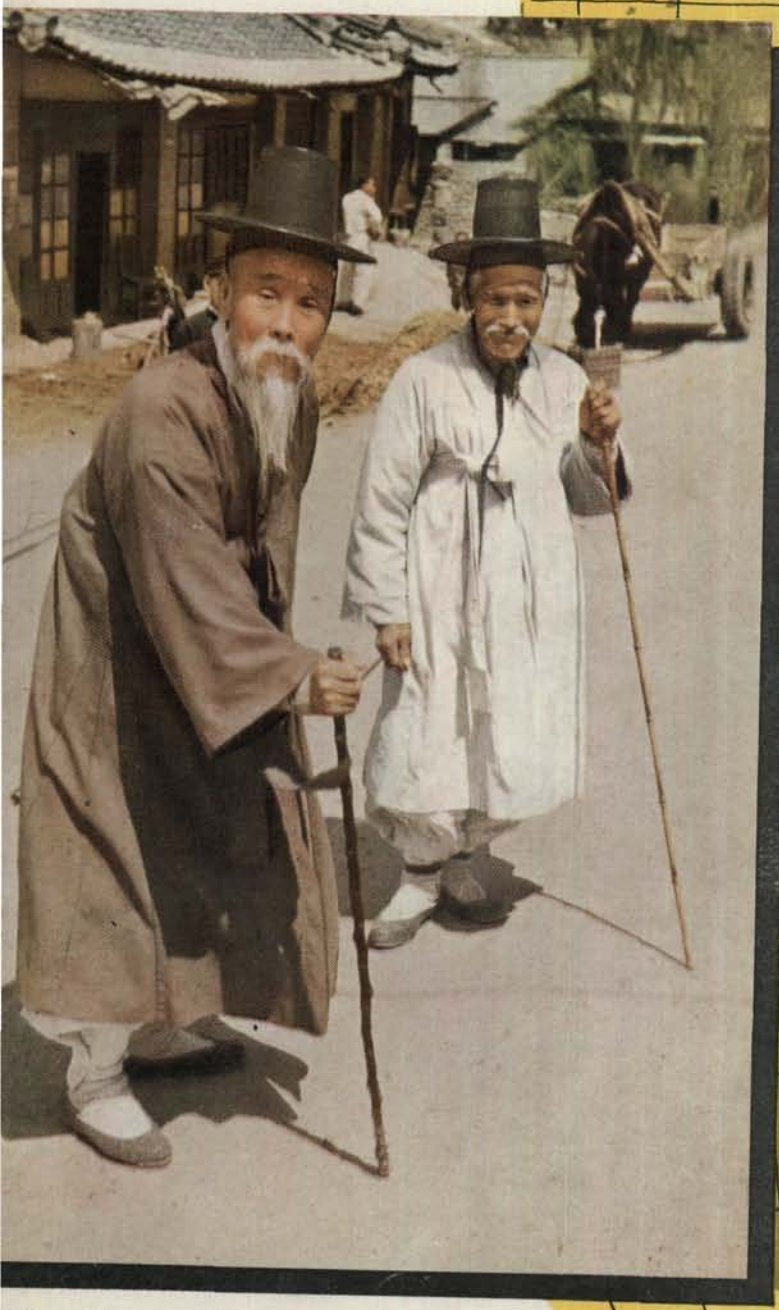
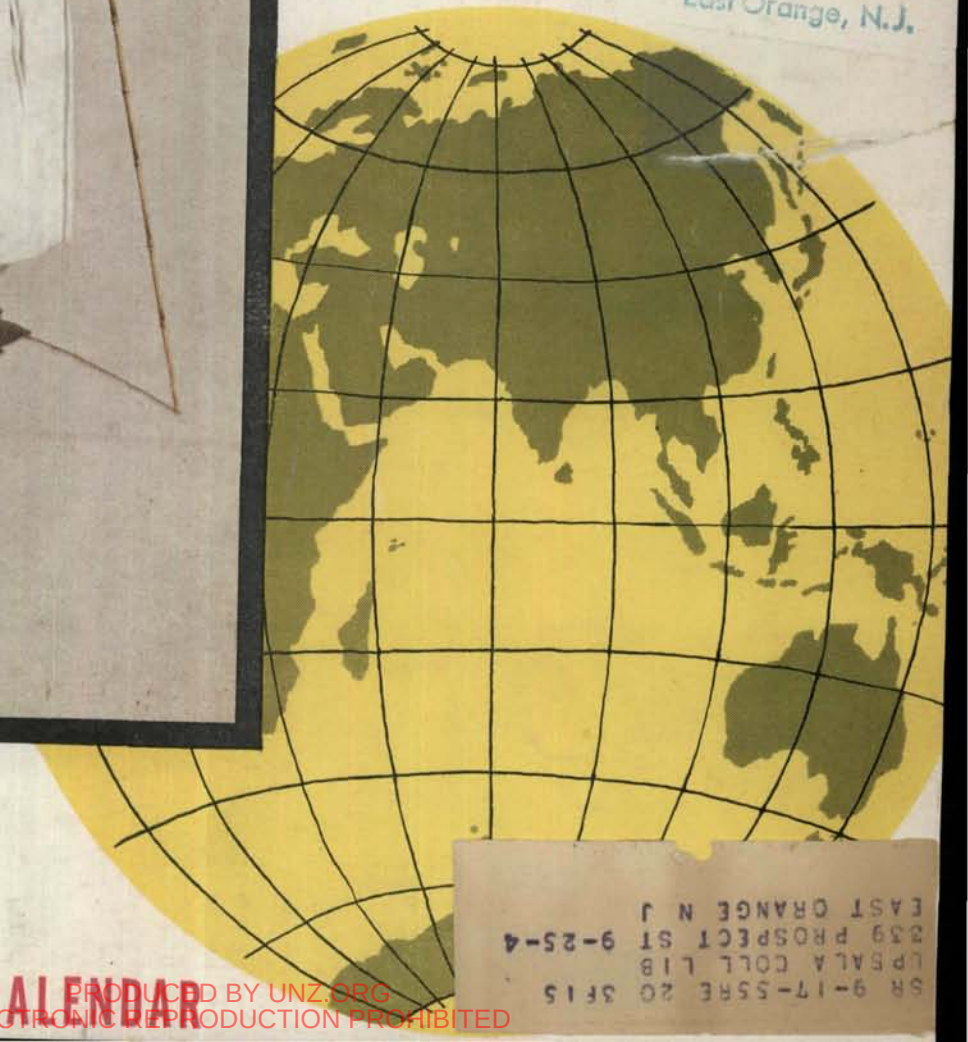


"Two Korean Elders," Third Prize Winner in SR's World Travel Photo Contest, by Capt. Donald D. Julin, Washington, D.C. Turn page for Grand Prize Winner.



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SR / WORLD TRAVEL CALENDAR

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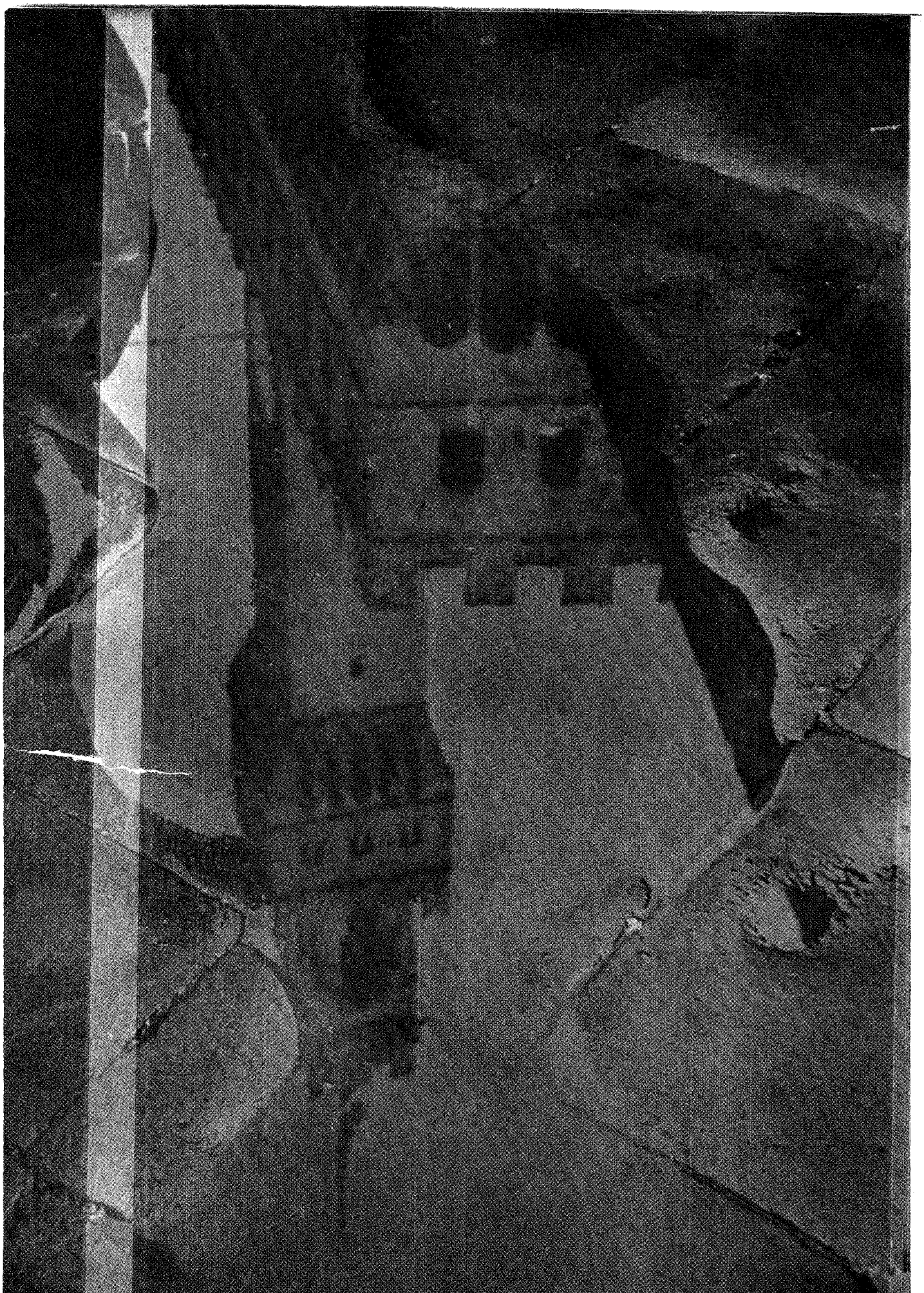

SR *Grand Prize: Reflection of the Palazzo Vecchio, Florence, taken by C. R. McLeod, Detroit, Michigan.*

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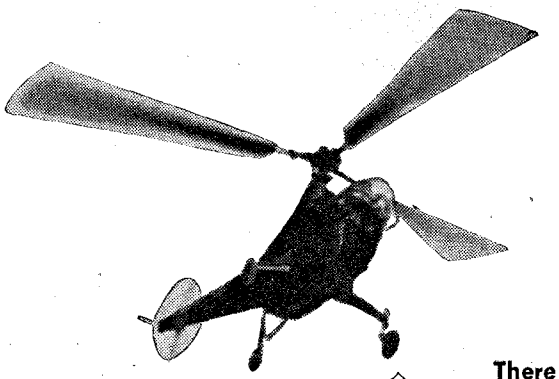


The editor went that way

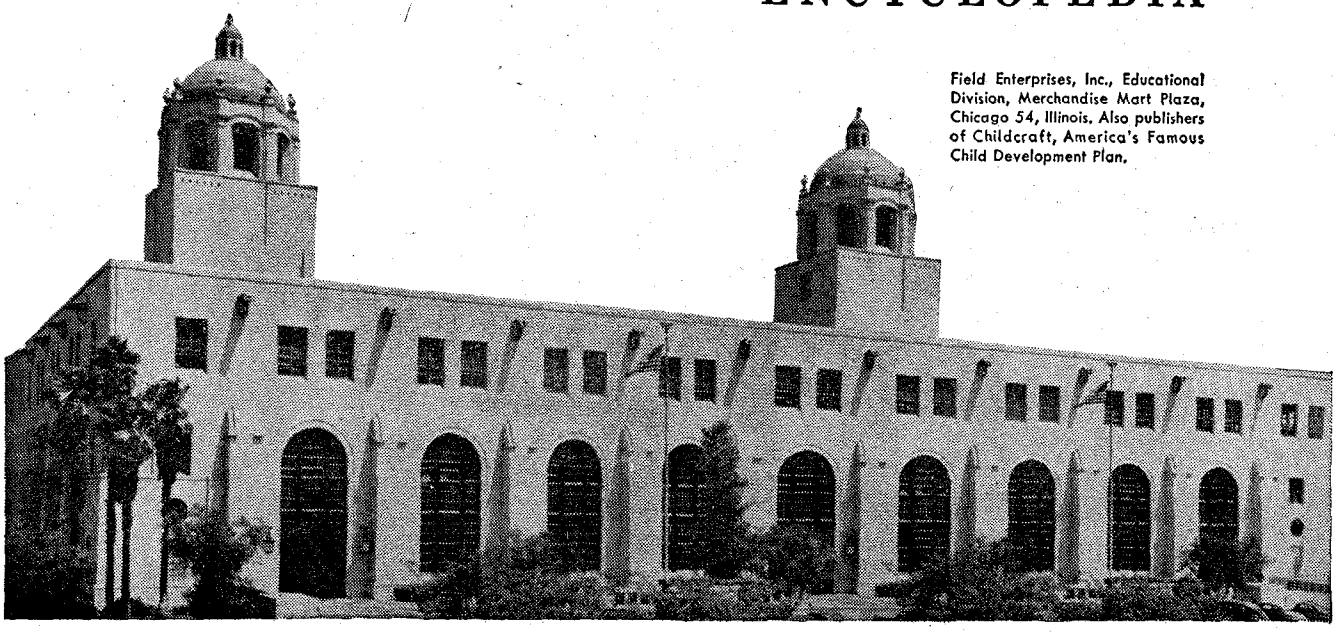
There are two ways, usually, to find facts. One, go out and dig them up yourself. Two, go find an expert. When it came to writing the "Helicopter" article for World Book Encyclopedia, both methods were used.

The expert consulted is a world-renowned aeronautical engineer who built the first practical single motor helicopter. It was he who wrote the helicopter article for World Book.

And as for the "go out and dig up the facts for yourself" way, a World Book editor went on a flight in a helicopter so he'd understand first hand how it works. His experience was invaluable in editing the article and in planning the informative 2-page diagram on how a helicopter flies.

Simplicity is one of the requirements for every World Book article, along with completeness, authenticity, readability. All these help, year after year, to keep World Book first choice of America's schools and libraries.

World Book ENCYCLOPEDIA



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A publisher looks back at 1953

"He that publishes a book runs a very great hazard, since nothing can be more impossible than to compose one that may secure the approbation of every reader."—DON QUIXOTE

"I regard the publication of controversial books as a specially important part of a publisher's function. The enemy of subversive thought is not suppression, but publication; truth has no need to fear the light of day; fallacies wither under it. The unpopular views of today are the commonplaces of tomorrow and in any case the wise man wants to hear both sides of every question."—SIR STANLEY UNWIN

At the end of a year any businessman likes to balance his books and look back upon his successes and failures. A book publisher has even greater need of reviewing the past so that he can chart a course for the future. It is typical of our turbulent times that, because I have published some books which followed no 'party line', I have been labelled as a 'controversial' publisher. In applying the above quotations to a list of some of the distinguished books I have published in 1953, I have the feeling that I can stand on the record of the following:

THE CONSERVATIVE MIND, by Russell Kirk, *published May*

THE FORLORN DEMON, by Allen Tate, *published April*

THE RETURN OF GERMANY, by Norbert Muhlen, *published April*

A CENTURY OF CONFLICT, by Stefan Possony, *published Jan.*

BEYOND CONTAINMENT, by William Henry Chamberlin, *published Oct.*

THE ARAB WORLD, by Nejla Izzeddin, *published Oct.*

WHAT PRICE ISRAEL, by Alfred M. Lilienthal, *published Oct.*

HITLER'S DEFEAT IN RUSSIA, by Gen. W. Anders, *published Oct.*

THE MIND OF KIERKEGAARD, by James Collins, *published Nov.*

THE ETHICS OF RHETORIC, by Richard Weaver, *published Sept.*

Practically all of these books run counter, in some way or other, to many accepted shibboleths of our age. Western civilization has been built upon a foundation of ideas and has progressed by discussing these ideas. As a publisher, I only present ideas and hope to make a profit doing so.

Henry Regnery

The Saturday Review

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THE SATURDAY REVIEW, published weekly by the Saturday Review Associates, Inc., 25 W 45th Street, New York 36, N. Y. E. De Golyer, Chairman of the Board; Harrison Smith, President; J. R. Cominsky, Executive Vice President and Treasurer; Norman Cousins, Vice President; Amy Loveman, Secretary; Nathan Cohn, Assistant Treasurer and Business Manager; Robert A. Burghardt, Advertising Director; Bert Garmise, Circulation Director; Ray Goodman, Circulation Manager. Subscription $7 a year; $8 in Canada. Member Audit Bureau of Circulations. Printed in U.S. Vol. XXXVI, No. 1, Jan. 2, 1954. Re-entered as second class matter January 11, 1952, at the Post Office in New York, N. Y., with additional entry at Philadelphia, Pa., under the Act of March 3, 1879. Indexed in the "Readers' Guide to Periodical Literature."

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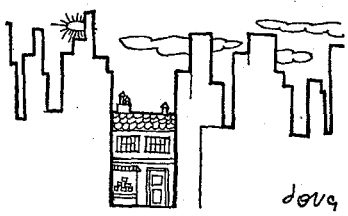
TRADE Winds

BYRNE HACKETT, founder of the famous Brick Row Bookshops in New York and at Yale and Princeton, is dead, at seventy-four, and a whole era in the marketing of modern first editions and



fine press books can be marked "closed." The Brick Row shops had their heyday in that era of glorious nonsense before the crash of 1929, when illiterate racketeers were paying $150 for first-edition copies of Galsworthy's "The Forsyte Saga" and stockbrokers thought they knew more about Conrad firsts than they did about Radio common. (It turned out they did, at that!)

Hackett played the game to a fare-thee-well. He had graduated from college in Ireland and England, and topped off his education with a master's degree at Yale. He served an apprenticeship at Doubleday, Page, headed the publishing department at Baker and Taylor for a spell, then became the first director of the Yale University Press in 1909. In 1915 he opened the first of the Brick Row Shops.

The most spectacular branch of the Brick Row was in the very heart of the financial district and was managed by the mercurial Phil Brooks. The inimitable Sarah Ball presided over another section of the premises. Between them Sarah, Phil, and Byrne developed a clientele so big it turned their once-cloistered premises into a reasonable facsimile of Klein's bargain basement.

THE BACK OF THE TRAFFIC in "limited, signed" editions of inconsequential trifles by famous contemporary authors really was broken some time before the market crash as the result of the indefensible excesses perpetrated by the late Crosby Gaige. In 1933 a dozen Gaige items that had been published originally for from ten to twenty dollars a copy fetched at public auction something like three dollars and fifty cents for the lot—which was just about what they actually were worth. When Gaige couldn't wangle a twelve-page bit of trivia from an author direct he'd settle for a "special" edition of some new trade book, printed on deep blue or green paper (often quite illegible). Collectors of various modern authors felt for a time that they *had* to have this signed piffle, regardless of the tariff—but finally they rebelled.

Byrne Hackett and other legitimate dealers and we who had originally contracted to distribute his books protested Gaige's hokus-pokus from the outset, but he had a disconcerting knack of fobbing all of us off by gazing blandly through his octagonal lenses and chuckling, "Now, now, keep your temper, Tinker Bell. . . ." When the toll of the Depression had been counted Crosby Gaige was the flattest of the lot. A man of great courage and tremendous personal charm, Gaige didn't stay down long. In his declining years he became a famous gourmet, presided over a regal estate near Peekskill, and had the grace to rue publicly the "limited editions" he had sponsored. "But what was the difference?" he argued with some reason. "If people hadn't spent $15 for a ten-page pamphlet signed by James Stephens, or $20 for a five-page extract from a work in progress by Joyce, they'd have bought Electric Bond and Share at 170!" (I know several unfortunate oafs who did both!)

Byrne Hackett, meanwhile, survived the holocaust, because most of his inventory consisted of the authentic rare items and first edtions whose values never stay depressed for long. At the very bottom of the market, in 1932, a thief entered the Brick Row's main shop and purloined a single volume—a 1663 Shakespeare folio that was worth $10,000 even then. Obviously he hadn't reckoned with the fact that he could never cash in on his

loot without betraying himself. Some three years later Byrne Hackett recovered his property without lifting a finger. It was returned through the mail in a plain, brown wrapper!

SPEAKING OF WALL STREET, Stewart Holbrook's "The Age of the Moguls" is an exhilarating account of a handful of

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gents who really learned to use the stock market to their own advantage. Like to learn the tricks yourself? I recommend G. M. Loeb's "The Battle for Investment Survival."

A HASTY CHECK-UP with some leading book shops at the year's end indicates pretty clearly that the sale of the new Kinsey book, while substantial, hasn't even begun to come up to expectations—proof, perhaps, that an advance publicity campaign can be *too* intensive and all-embracing.

Of all the comments it has inspired—printable comments, at any rate—I rather liked Chuck Branch's reflection, "Oh, what a tangled web we weave when first we practise to conceive," and Perry Williams's suggestion that it be subtitled "Bah! Bah! Black She." Tom Burns Haber submits this poem:

Descent of Man

Pan loquitur:

When man first shed his tail and fins, he
Had no care for Dr. Kinsey,
Worshipped Me from eve to morn,
Leering, prancing capricorn;
Coined for his faults however mean
Detergent names to make them clean,
Taught his mate to call flirtation
Only Freudian aberration.
But now you'll hear my pipes no more;
Tune your horn to Kinsey's score.
Learn to like the deal you made:
The psych. lab for the wildwood shade.
Though your heritage you've sold,
Now you and She have strayed and told,
One small trick you may recover:
Be a lusty test-tube lover.

AND JOHN M. MALONE WROTE a piece satirizing the whole Kinsey hullabaloo for the *Schenectady Union-Star* which he kindly has permitted me to reprint here—and which I promise you will be my last word on this subject in TRADE WINDS for the whole of 1954:

> The mailman tottered into the office the other day lugging a book-shaped bundle. It was in plain wrapper, of course, so the addressee correctly surmised that it was his latest selection from the Literary Guilt Club, an organization devoted to the publication of books that will be banned in Boston.
>
> In an obscure corner of the photographic darkroom, away from eyeing priers, he tore off the wrapping to reveal a morocco-bound copy of the 778-page volume by Dr. Alphonse Whimsy, "Sexual Behavior of Vegetables."
>
> Most literary gazettes were caught short by the publication date and unable to print reviews in current supplements. Our man, by reading straight through seventy-two hours with only thirty-second interruptions every forty-five minutes for watercress

sandwiches, now is able to provide a capsule commentary on the entire work.

His review follows: "The eminent Dr. Whimsy in this master work storms the bastions of prejudice, lays waste the towers of intolerance, and puts to rout the hypocritical hordes of euphemism. Dr. Whimsy rends the iron curtain of ignorance and discusses frankly and openly for the first time the intimate and exciting details of what makes life in the plant world. His book is the result of painstaking labor—a labor of love, unquestionably—and its fruition is immensely important. It is a careful analysis of the innermost activities of 5,940 plants—Dr. Whimsy collected their anthers—and here you will learn who makes Brussels sprouts, what celery stalks, where radishes repeat, when potatoes first have their eyes opened, why beets are blushing red, and how grapes that are ripe and luscious become withered old raisins.

"The good doctor minces no words. When circumstances call for four-letter words he uses them. It is a tribute to the scholarly nature of his work that the reader finds nothing offensive in: Soil, dirt, rake, worm, etc. In addition to the compilation of hitherto hush-hush facts, Dr. Whimsy's book is profusely illustrated with startling photographs that pull no punches. You may be shocked to see an artichoke with its leaves removed; you most certainly will gasp at a full-color photo of a carrot in the raw. But you can't help but admire Dr. Whimsy's audacity in going from garden to garden to gather this bountiful harvest of information.

"Mark these words: 'Sexual Behavior of Vegetables' will have an immense effect upon American life—cultural as well as agricultural—for generations to come. The advance sale alone has surpassed figures set by last year's edition of Belcher's Seed Catalog."

"I AM JUST A LITTLE old lady on my own," writes Mrs. Nola Clayton, of Mountain Home, Arkansas, "and if you should use this true story it would almost be the end of my dreams—and I've been dreaming for many, many years." So here's a paragraph that I hope will start at least one person's 1954 with a lift:

> Back in the Ozark Mountains in Southern Missouri, Old John lived alone, never wore shoes on his feet in summer or winter, and always carried a chopping axe over his shoulder. Old John wasn't the talky type; in fact, he became pretty well known all over the region for his silence, and those bare feet, and that chopping axe.
>
> One day old John got the itch to see the bright lights and tramped down out of the hills to the county seat. He was ambling down the crowded main street, bothering nobody, and smiling to himself, paying no heed to the curious stares of the townfolk, when a stranger stopped him. "Hey, there," bellowed the stranger. "Where are your shoes? And what you carrying that axe for? Where you come from are all the people crazy?" Old John admitted, "Waal, yas, they be. Only thing is they don't go scamperin' around in droves like they seem to here."

HAPPY NEW YEAR, Mrs. Clayton! And all you others, too! Let's not be any crazier in 1954 than we absolutely have to. A little more laughter—a little less tension—and there may be some hope for the world yet!

—BENNETT CERF.

FRASER YOUNG'S LITERARY CRYPT NO. 550

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 550 will be found in the next issue.

JEBTHXDJ BXKRQJTH ZI

JQT VHKTBTIJ SEHC ES

VEDJTCFJ.—FTXHB WKVA.

Answer to Literary Crypt No. 549

When a woman says, "I don't wish to mention any names"—it ain't necessary.—Kin Hubbard.

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Here's what A-V experts say about the Pageant's exclusive pre-lubrication feature

"Over-oiling is one of the chief hazards in projector maintenance. It results in costly, tedious cleaning jobs and often damages film. Pageant users never have any such trouble because their projectors are *permanently* lubricated—there's never a need for service caused by over- or under-oiling."

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Audio-Visual Dept.
Epko Film Service
Fargo, North Dakota

"In spite of all we tell customers about how to oil projectors properly, too many of them never seem to do it right or at all. So it's a welcome relief to be able to offer Kodak's lifetime-lubricated Pageant."

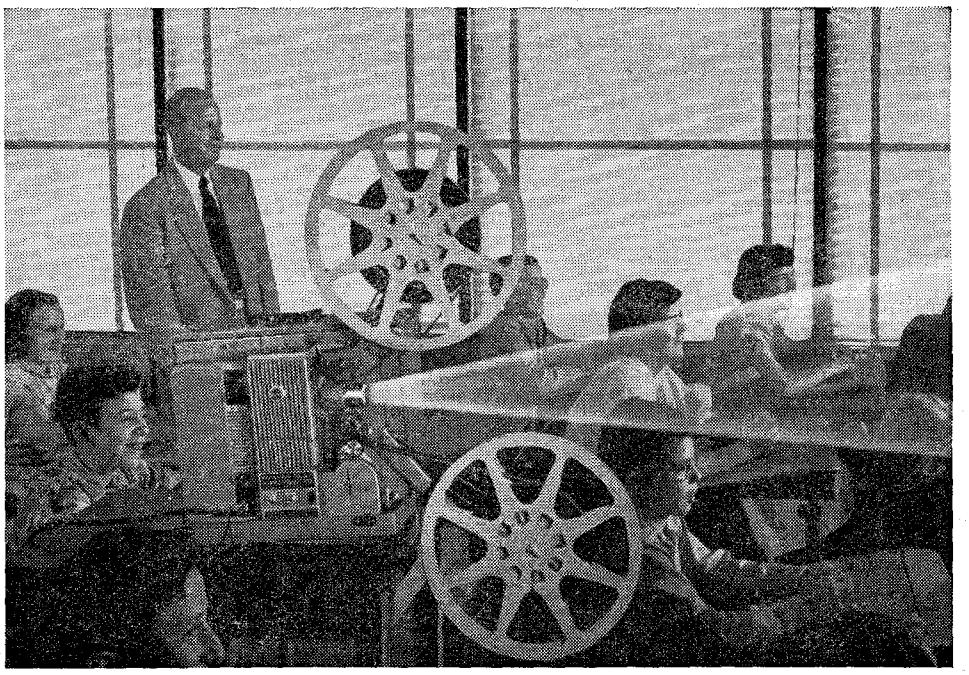
Paul M. King
Krum's Audio-Visual
Battle Creek, Michigan

"After 18 years' experience serving educational institutions with numerous service headaches resulting from under- or over-lubrication of motion-picture projectors, I, as well as my customers, welcome the Kodascope Pageant Projector's permanent pre-lubrication feature as an important contribution toward trouble-free operation."

R. G. Smith, Jr.
Audio-Visual Center
Augusta, Georgia

"No wonder the Kodascope Pageant Sound Projector is gaining popularity so fast. Its exclusive pre-lubrication feature completely eliminates the possibility of under- or over-oiling. For this reason the Pageant is ideal for training rooms that are used by a number of instructors, where servicing the projector is always left to the 'other fellow.'"

Wilson Gill
Wilson Gill, Inc.
Washington, D. C.



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The Saturday Review

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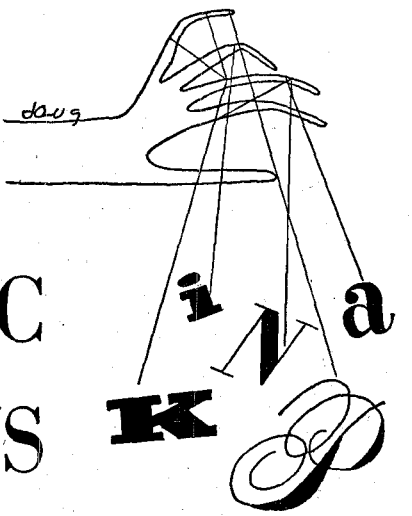

THE ABC AROUND US

The antiquated alphabet we have inherited from the Romans is "ill-suited to our languages" and "to our methods of reproducing it." So argues Frank Denman, who analyzes its inadequacies here and its possibilities for improvement. This article is drawn from Mr. Denman's book "The Shaping of Our Alphabet," to be published in March by Alfred A. Knopf.

By FRANK DENMAN

THE invention of the phonetic alphabet by the Phoenicians must rank with the wheel as a prime landmark of human culture. It is so fundamental that one is astonished at its still primitive form. It is as though we had advanced from the ox cart to jet propulsion without ever modernizing the construction of the wheel. Other written languages preceded it by thousands of years, but—like Chinese today—they were essentially picture writing. A symbol expressed an idea rather than a sound. While such a language may in time become richly expressive, it will also become more and more difficult to learn, so that its use is increasingly restricted to a small group of scholars. And, because an ideographical language is totally unrelated to the spoken language, it is not precise in its meaning and gets into great difficulty when expressing new ideas. Imagine writing a text on nuclear physics in Chinese!

One of the beauties of the phonetic alphabet evolved by the Phoenicians was that, with some modification, it was readily adaptable to almost any language. The Phoenicians were the best sailors of their time, and in their trading voyages they carried their writing system far. Their nearby cousins, the Hebrews, got it early. So did the Greeks, who passed it along to the Romans. It traveled to Persia and to India, where it took many forms and the sounds of a hundred strange tongues. It is the basis of alphabets as unlike as Arabic and Russian. The Northmen, who got around, too, journeying the vast breadth of Russia and across the Black Sea, learned it from the Greeks. Adapting the letters to the sounds of their own language, they developed the Runic alphabet and carved Runic inscriptions in Minnesota hundreds of years before Columbus "discovered" America.

The alphabet got to Korea by way of Tibet around 1400 A.D. The Koreans appear to have been the first to print with movable types, although the Chinese Pi Sheng had invented movable types of baked clay as early as 1040 A. D.

The one culture that has resolutely resisted the convenience of the phonetic alphabet is the Chinese. An early attempt to adapt one of the Indian alphabets to Chinese, made around the sixth century by Buddhist missionaries from India, got no further than have modern efforts to simplify the written Chinese language. It is true that there are practical difficulties. There are many dialects in China and, though they stem from a common source, the dialect of one province is not understood by the people of the next. Thus, there is a certain convenience in having a written language unrelated to the spoken. An educated Chinese with a pad and brush can make himself understood in any part of the country—provided he is able to find another educated Chinese, which is not always easy.

Another difficulty the Chinese face is their small number of words. In the Peiping Mandarin dialect, which is the nearest thing to a standard spoken Chinese, there are only 420 distinct vocables, each of which must serve to convey a great many different meanings. To some extent these meanings are indicated by tone—four different tones in Peiping and as many as nine in Cantonese.

THESE are real difficulties; but they can and will be overcome. And they could have been overcome centuries ago except for one thing—the educated classes wanted them preserved. When education is the monopoly of a few and carries with it privilege and authority there is a strong incentive

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to keep it that way. When men have spent their lives mastering a difficult method of communication they resent any attempt to make their learning obsolete.

While all Europe lay under the shadow of the Dark Ages China was enjoying a high standard of civilization and culture. But by the seventh or eighth centuries, when the mind of Europe was beginning to stir in its long sleep, the Chinese written language had become so complex that the mental vigor of each generation was exhausted in the Herculean task of merely learning to read and write. The small literate class had no means of communication with the illiterate masses and little to communicate, since their once-fecund culture had become so embalmed in tradition that it was juiceless as a mummy.

Just so did a very recent generation of schoolmasters stubbornly insist that right learning could come only through the medium of dead languages. Just so do those who today have our language in their keeping cherish the cumbersome alphabet, the illogical grammar, and the unreasonable spelling on which they themselves misspent the treasure of their youth.

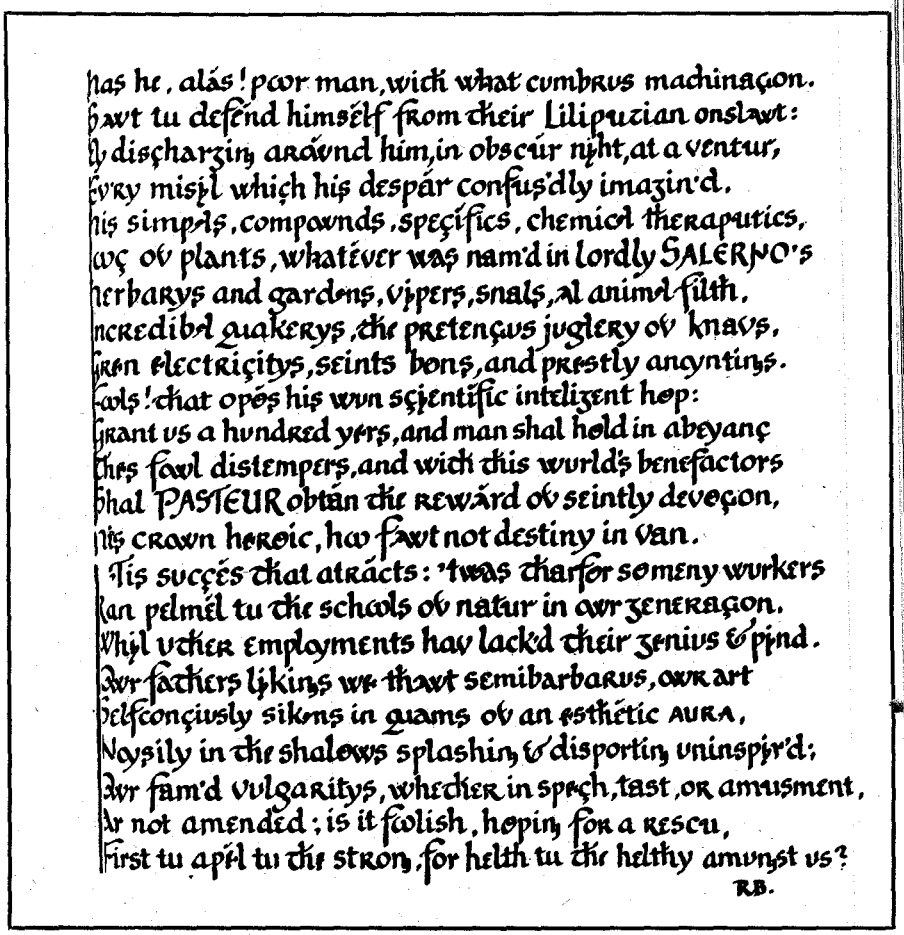
THOSE who gave us our alphabet did not regard it as sacredly unchangeable. The Greeks acquired it from the Phoenicians about the seventh century B.C. and tinkered with it a good four centuries before the Greek capital letters settled down into the forms we know today. The cursive small letters, like the roman lower case, were of later development.

From the Phoenicians the Greeks received only consonants. They did not hesitate to adapt unneeded letters or invent new ones for the vowel sounds. Some of the characters used in ancient Greek were later discarded—as, for example, the digamma, which had the sound value of our modern W and which the Romans picked up and made into F.

Phoenician, like Hebrew and Arabic, was written from right to left. So was very early Greek. Then there was a period of boustrophedonic writing—back and forth on alternate lines, literally, "as the ox turns" in plowing. Finally both Greeks and Latins settled down to the left-to-right method, which is easiest for right-handed people. The Greeks, with their strong sense of design, gave the letters a more regular and symmetrical form than had the carelessly scrawling Phoenicians. The form thus acquired came largely from the common Greek method of scratching letters on a thin board coated with wax. It was a convenient way of writing informal messages and memoranda. Mixing ink was a messy business; parchment and papyrus (an Egyptian monopoly) were both expensive. The wax tablet with its stylus was easy to carry and could be used anywhere. Since the stylus was better suited to making straight lines than curves, the Greek letters tended to be angular.

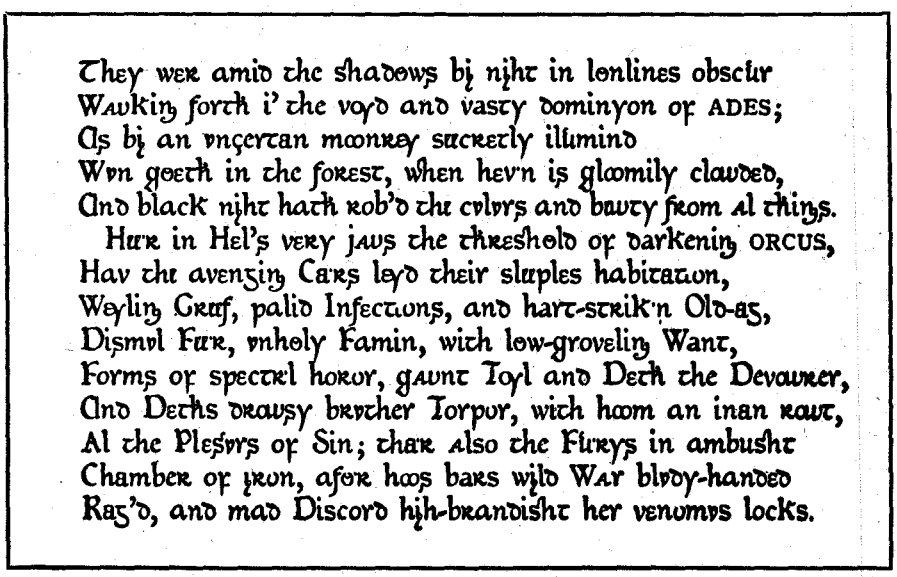
The Romans probably learned writing from the many Greek settlements on the Italian peninsula, although they also had direct contact with the Phoenicians and may have been influenced by other Mediterranean alphabets. At any rate, they adapted it freely to the sounds their own tongues made. The Latin alphabet was developing while the Greek was still in a formative state. It discarded some characters such as the *theta* since

(*Continued on page* 66)


has he, alás! poor man, with what cumbrus machinaçon.
hawt tu defend himsélf from their Lilipucian onslawt:
hy discharzing aráund him, in obscúr night, at a ventur,
évry misyl which his despár confus'dly imazin'd.
his simpls, compownds, speçifics, chemicl theraputics,
wç ov plants, whatéver was nam'd in lordly SALERNO's
herbarys and gardens, vipers, snals, al animl filth.
incredibl quakerys, the pretençus juglery ov knavs,
iron electriçitys, seints bons, and prestly anyntings.
fools! that opós his wn sçientific intelizent hop:
grant us a hundred yers, and man shal hold in abeyanç
thes foul distempers, and with this wurld's benefactors
shal PASTEUR obtán the rewárd ov seintly deveçon,
his crown heroic, hav fawt not destiny in van.
'Tis succés that atrácts: 'twas tharfor so meny wurkers
ran pelmél tu the schools ov natur in our zeneraçon.
Whil uther employments hav lack'd their zenius & pind.
Our fathers likings we thawt semibarbarus, our art
Delfconçiusly sikns in quams ov an esthétic AURA,
Noysily in the shalows splashin & disportin uninspir'd:
Our fam'd vulgarity, whether in spech, tast, or amusment,
Ar not amended; is it folish, hopin for a rescu,
First tu apél tu the stron, for helth tu the helthy amunst us?

RB.

Bridges's first phonetic alphabet (1903): manuscript of "Now in Wintry Delights."


They wer amid the shadows bi niht in lonlines obscur
Wavkin forth i' the voyd and vasty dominyon of ADES;
As bi an vncertan moonray suckretly illumind
Wun goeth in the forest, when hevn is gloomily clawded,
And black niht hath rob'd the colors and bawty from al things.
Hark in Hel's very jaws the threshold of darkenin ORCUS,
Hav the avenzin Cars layd their sleples habitaçon,
Weylin Graf, palid Infections, and hart-strik'n Old-as,
Dismol Fam, vnholy Famin, with low-groveling Want,
Forms of spectrl horor, gaunt Toyl and Deth the Devaurer,
And Deths drawsy brether Torpor, with hoom an inan raut,
Al the Plesurs of Sin; thar also the Furys in ambusht
Chamber of yron, afor hoos bars wild War blody-handed
Ras'd, and mad Discord hih-brandisht her venomus locks.

A later form of Bridges's alphabet: Elstob type.

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Lexicon of a New Folklore

"Heroes, Highbrows, and the Popular Mind," by Leo Gurko *(Bobbs-Merrill. 319 pp. $3.50), is a study of the American folk hero, the American intellectual, and their respective roles in American society. Gilbert Seldes, who reviews it below, is the author of "The Seven Lively Arts" and "The Great Audience."*

By Gilbert Seldes

HALFWAY through a fascinated and attentive reading of Leo Gurko's "Heroes, Highbrows, and the Popular Mind" I had the odd sensation, as between myself and Mr. Gurko, that one of us had lost the other. As this is quite possibly my fault, I think the fairest thing I can do is to describe the book and suggest the area in which it is important; then perhaps I can return to the point of divergence.

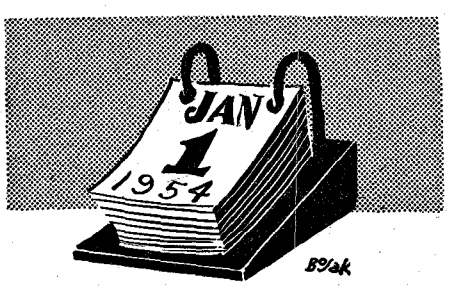
The first part is called "The Intellectual Man in American Life" and in it Mr. Gurko describes and analyzes the figure of the intelligent, educated, thinking man as presented in our movies and slick-paper magazines and, branching off to include the creative artist, as he is treated in our social and political life. Within this section the chapter on "Culture through a Cracked Looking Glass" takes up the anti-intellectualism of the intellectuals and the artists, using E. E. Cummings and Sherwood Anderson as examples, and in a later chapter he pays his skeptical respects to the expatriates, to *The New Yorker*, to Hemingway, and others. There is a brief and sad note on the disappearance of the intellectual from public life and his reappearance under the New Deal and in the person of Adlai E. Stevenson.

The next section deals with our mass media (popular magazines and cheap books, radio, the movies, television) and the part they have played in the creation of "the folklore of the American Hero." This subject, treated with a quite extraordinary range and an equally exceptional perception, takes in the old legends, the manufactured myths (Tarzan), the real people (General Patton), the "dazzling damning apparition" (to use the words of Henry James in another connection) of Sam Spade and his degradation in the works of Mickey Spillane, and ends with a phenomenon I have not before seen so well discussed, the deflation of the heroic type (heroic even though criminal) as in "The Petrified Forest," in which Leslie Howard played a more courageous role than Humphrey Bogart, as in "Pecos Bill" compared to the Gary Cooper of "High Noon" "just trying to stay alive in the dusty street of some cow-town," as in Dreiser's Frank Cowperwood "reduced to George Apley and Harry Pulham, "the anxious men of J. P. Marquand. "

I have intentionally told more of Mr. Gurko's subject matter than of his attitudes toward it because I feel that the discussion of these subjects, in a book which can be read by the average subscriber to any book club, is a desirable thing. The final section of the book makes the attitude explicit. What Mr. Gurko wants—and this affects his handling of the material throughout—is to bring together the popular and the critical, to close as far as possible the gap between the high and the lowbrow.

He thinks that there are in American life ample indications of a strong movement "toward culture" as well as against it, "the response to emotion and the call to reason." He notes that the intellectual Mr. Stevenson polled 27,000,000 votes; he quotes from *The Saturday Review* figures on the wider diffusion of culture (as well as Clifton Fadiman's most significant piece on "The Decline of Attention," SR, Aug. 6, 1949); he is pleased by the phenomenon of a successful businessman demanding a liberal education for businessmen. He says, "The tremendous reception given Arthur Miller's 'Death of a Salesman' and Tennessee Williams's 'A Streetcar Named Desire' provides a glimpse into the hunger for art that deals with recognizable experiences."

And it is at this point that I would have to part company with Mr. Gurko even if his summary discussion of progressive education hadn't sent me off earlier. Because I know about "Death of a Salesman." It did run a year in New York; but before it dragged its weary (and to me somber and noble) body through the States it was hoked up, it was actually played for laughs—and still people wouldn't go to see it. On the strength of its prestige it should have played half as long as "South Pacific."



AND there, I think, lies the weakness of Mr. Gurko's approach which when it is descriptive, when it puts unexpected things together and shows their fundamental identity, is so good. He has not allowed for the physics of our mass media—words we use meaning media for masses of people, but which are more significant when we think of them as creating masses of material—millions of books and millions of feet of film, and ten times as many hours of television (in any big city) as there are in the waking hours; and mass and energy, we know, are identical—the propulsion of these mass products, the noise they make in their capture of our attention, the speed of light with which they circulate around us, the hypnotic effect they have on us—all of these things demand a new approach. I have been fumbling for it, myself, for several years, after discovering that the esthetic approach was not enough. Mr. Gurko has gone beyond the esthetic; he is full in the social stream. But he so much wishes that the intelligent thinking man will become our standard and norm that he does not seem aware of the unconscious (but inevitable) drive and direction of the media in which he finds so many occasional good things: the drive against the functioning intelligence, the drive to stop thinking by making it unnecessary.

For some five years I have made a nuisance of myself by insisting that we cannot have a decent system of education so long as the figure of the teacher or professor in our popular arts is either silly or comic or both. I note, as I write, that the figure of the teacher in television drama is always weak—and the scientist is the least socially desirable professional on the air. Mr. Gurko is on my side and if what I have written sounds churlish it is because I hope he is equipped to do what I know I myself cannot do—that is, write the physics, or perhaps the physical geography, of the popular arts. Because so long as we think of them in esthetic terms only we are missing the essence of their being, which is not the pleasure they give, but the atmospheric pressure they bring to bear on us.

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Campus of the Republic

***"Academic Procession," by Ernest Earnest** (Bobbs-Merrill. 368 pp. $4), is a short and lively history of higher education in the United States. James Gray, our reviewer, is professor of English at the University of Minnesota and author of "The University of Minnesota, 1851-1951."*

By James Gray

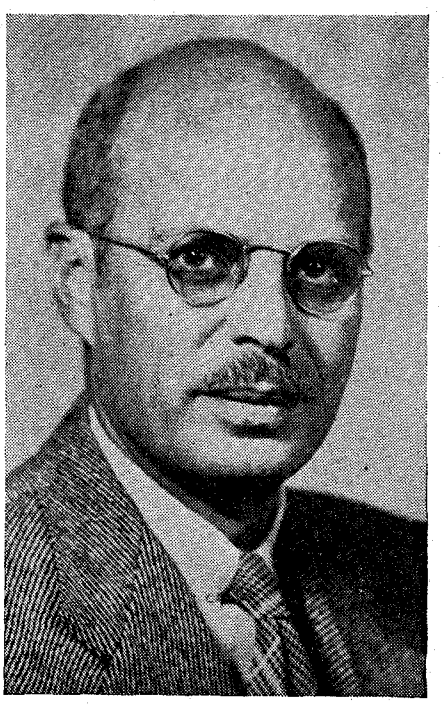
"GIVE me insight into day," urged Ralph Waldo Emerson in suggesting what the proper objectives of American scholarship should be. "Academic Procession," by Professor Ernest Earnest, offers a brisk survey of what had been happening in our native experiment with education during the two hundred years before Emerson made his plea and of what has happened in the century that followed.

In the beginning, as Professor Earnest interprets the record, there was a dismally long period of servile respect for a borrowed tradition. "The first college curriculum introduced in British America," he writes, "was already obsolescent. Yet it became the standard one in American colleges for nearly two hundred and fifty years." The clergymen, at whose feet there sat a pathetic little company of skeptical and rather sullen colonial Americans, believed firmly that it was their task to inculcate something that they called "intellectual discipline" and also to "furnish" the young mind. The furniture consisted of such fragments of "moral philosophy," Greek, Oriental languages, rhetoric, and mathematics as the teacher himself happened to have about. There was no great concern as to whether or not this furniture suited any need. It was presumably to be assembled for purposes of formal display in a closed mind that resembled the "best parlor" of the period, with its door shut against the intrusion of actual living and its blinds tightly drawn against the light that was sure to fade the carpet.

The post-Civil War period brought a revolt against what the crusaders considered to be a sterile routine. These men appeared simultaneously in many parts of the country. Their impulse had been anticipated by Tappan at Michigan; it now achieved effective expression in the work of White at Cornell, Folwell at Minnesota, Eliot at Harvard, Barnard at Columbia, and Gilman at Johns Hopkins. Folwell stated the point of view of the rebels succinctly. Their aim was to replace the study that was "mere gymnastic" with ones that "held out a noble and practical motive for all the exercises of a school." The "genuine university" of Folwell's dream was "a federation of schools, embracing all subjects of practical interest, teaching always with reference to principles, thoroughly imbued with the scientific spirit." Speaking in the same vein, Eliot said: "A university must be indigenous."

Professor Earnest traces this movement through a century's "excursions and alarums," through its revolutions and counter-revolutions, through its moments of insight and its times of eclipse. The story is lively and various. It has to do with such items as the polite martyrdom of leaders; the effects of war, political hysteria, and depression; the tight-lipped struggle of the woman's college to establish intellectual equality with the man's college; the influence of ruddy, sports-loving alumni. The source materials, too, have been of many kinds: records of learned societies, official histories, student diaries, novels, and short stories.

As to the present state of the battle, Professor Earnest takes an unequivocal position. For him Hutchins, late of the University of Chicago, was the leader of an important counterrevolutionary movement. But Hutchins's ideas have not prevailed widely. Professor Earnest believes that the principles summed up in the phrase "general education" are the ones that animate leaders today. He describes their impulse as "a thoughtful attempt to synthesize the values and tendencies of American education: the ideal of liberal culture, of the good life, of civic responsibility, and of vocational competence. It recognizes the value of research and experimentation in the social sciences, and of the need for a more philosophical approach to the natural sciences. In its application it uses the techniques of the psychologists in determining aptitudes, interests, and achievements. It is not at war with vocational specialization but is a complement to it."



Ernest Earnest—"intense sobriety."

ALL of the evidence brought together in "Academic Procession" provides testimony to the intense sobriety with which Americans regard the subject of education. Two other kinds of witnesses beside teachers are summoned.

First, students of the previous century and of our own. "In the mid-nineteenth century Andrew While saw a clerical professor buried under a heap of mattresses, another driven through a broken door panel under a shower of books, boots, brushes, etc., and a president forced to leave a lecture room by a ladder from a window." Let this "rambling wreck" of a student depart and in his place summon gratefully any of the courteous, attentive, responsive men or women who occupy the desks of the present-day classroom.

Second, the benefactors. How touching it is that J. S. Pillsbury, Ezra Cornell, Matthew Vassar, Johns Hopkins —none of whom ever went to a college but who made money in lumber, telegraphic equipment, beer, and railroads—could think of nothing to do with their private fortunes that could gratify them more than to share them with schools of higher learning!

Such witnesses confirm one's belief that the identifying characteristic of American psychology is a passionate and ever-youthful desire for self-improvement. In that belief lies the "last, best hope" of our century.

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Mademoiselle Trollope

"America Day by Day," by Simone de Beauvoir *(translated by Patrick Dudley. Grove Press. 337 pp. $4), is an account of a coast-to-coast trip made several years ago by the French lady of letters, best known in this country for her book "The Second Sex." Laurent LeSage, who reviews it here, teaches French at Pennsylvania State College.*

By Laurent LeSage

WHEN the high priestess of French existentialism came to this country a few years ago to spread the cult of Jean-Paul Sartre amongst us she took advantage of the opportunities her lecture tour afforded to see a good deal of America and to study at close range some of our most compelling idiosyncrasies. "America Day by Day" is a translation (faulty in spots) of her report to the French.

The French have had many such reports since the globe-trotting French authors of the early Twenties discarded Fenimore Cooper and established jazz, gangsters, and gadgets as the American exotic. Simone de Beauvoir tells her countrymen little or nothing that they did not know already about us; nor, as a matter of fact, does she tell us what we did not know already about ourselves. There have been far more comprehensive studies of the American scene and character, far more profound and authoritative ones, too. But the French read her book because they are curious about our country, and we surely will read it because we are curious to know what everybody thinks of us.

Actually the book makes no great claims. It is a modest diary, "the story of what happened to me, neither more nor less. This is what I saw and how I saw it; I have not tried to say more." She explored New York with guidebook in hand, visited Eastern colleges, crossed the country by train with stop-offs at Niagara Falls and Chicago, and toured California in a car. From Los Angeles she took a Greyhound bus back to New York via the Southern states. We have her honest impressions of the persons she met and the places she saw. Gravely and boldly this indefatigable traveler states what she thinks at the moment, and if one is shocked by the error and dogmatism of a generalization on one page just hold on; she may say just the opposite on another page.

Although Mlle. de Beauvoir wrote her book to describe America, Americans may find that what she does best is describe herself. Here is a modern Mme. de Staël, a European intellectual of the postwar variety, trying to make out our ethical patterns in the light of her own. She had as little truck as possible with the bourgeois groups. The women are overdressed and the houses overheated. Professors, French nationals, and American francophiles generally bored her. She made no contact at all with suburban America or the working people. Only Bohemia and the advance-guard elements made her feel at home. With them she could drink whisky and argue all night in a bar in Greenwich Village. Instinctively drawn towards the sordidly picturesque she explored the dives and the flop-house districts from coast to coast. Her particular tastes and preoccupations make really objective evaluations just out of the question.

Appalling as it may be to discover what aspects of America she finds endearing, it is a relief to learn that on the whole she likes us well enough. That is always the first question we put to a foreigner, isn't it?

—*Culver.*

General U. S. Grant at Cold Harbor.

The Crushing of Lee

"A Stillness at Appomattox," by Bruce Catton *(Doubleday. 438 pp. $5), the last in the author's trilogy on the Army of the Potomac, covers the Wilderness campaign, Spotsylvania, Cold Harbor, Petersburg, and the final chapter of the Civil War, Appomattox. Below it is reviewed by T. Harry Williams, professor of history at Louisiana State University and author of "Lincoln and His Generals."*

By T. Harry Williams

BRUCE CATTON has now completed the third and final volume of his history of the Army of the Potomac, and a fine achievement it is, maybe a great one. The first volume, "Mr. Lincoln's Army" (1951), told the story of the army from its beginning days to the fall of 1862, coming to a climax with the battle of Antietam. The second, "Glory Road" (1952), traced its bloody route from Fredericksburg through Chancellorsville to Gettysburg. The present book starts with Grant in 1864 and recounts "the fateful last chapter" of the army—the Wilderness, Spotsylvania, Cold Harbor, Petersburg—and the great last page of the four-year saga when it ran to the ground at Appomattox its ancient and respected foe, the Army of Northern Virginia.

In all three books Mr. Catton, who may be classified as a journalist, has demonstrated certain distinguished qualities as a historian. He writes in a brilliant style that at times reaches the level of poetic imagery. He has a rare talent to relate his subject to the larger picture, with the result that this history of the army becomes also in a sense a history of the war instead of an account of a segment of it. Above all, he can make the reader see, hear, and even smell the war. Some academic reviewers of his books have observed loftily that he does not use manuscript sources (he did in preparing this volume), the implication being that because of this something is lacking in the presentation. The sneer is undeserved. Few of the academicians, with all their manuscripts, can touch Catton's ability to get the feel of a period and his skill in conveying that feel to a reader. His books prove that a man of intelligence can depict an historical episode without exhausting all the sources and that sometimes perception is more important than exhaustion.

As in the earlier volumes, Catton

SOLUTION OF LAST WEEK'S KINGSLEY DOUBLE-CROSTIC (No. 1031)

VINING:
WINDOWS FOR THE (CROWN) PRINCE

In ordinary households in Japan, gifts are presented wrapped up. . . . In the palace, however, the gift is presented on a lacquer tray, accepted, admired, and thanked for; and then it is taken away and beautifully wrapped, and put in one's car.

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treats in this one a variety of military topics: the high command, generals, particular army units, enlisted men, morale, etc. Some of the battle pieces are superb, among the best in Civil War literature. Particularly thrilling are the descriptions of the GI's when they realized that Grant was turning south after the battle of the Wilderness, the fighting at the Bloody Angle at Spotsylvania, and the arrival of Sheridan on the field at Cedar Creek. The only criticism that can be made of the battle accounts is that they are accompanied by too few field charts. This reviewer, who fancies that he knows the battles pretty well, had to reach several times for maps in other books to follow the operations.

Catton's main theme in this and the other books is the change that was taking place in war and how this change affected the Army of the Potomac. War was becoming hard, relentless, even cruel—in short, modern and total. The soldiers understood the change before the generals did. Under McClellan they thought of war as something grand and romantic and clean. By 1864 they knew better. Most of their generals still operated as they had in 1862. They regarded war as something that could be conducted in a leisurely fashion. In Catton's words, the chain of command had not been trained for speed: "the furious, implacable insistence on doing simple things quickly was not there at all." This was the reason, in battle after battle, that something went wrong, that something was left undone. This was the mysterious, frustrating thing that Grant struggled against and tried, with only partial success, to eradicate.

After the soldiers the heroes of this book are Grant and Sheridan. Grant infused his driving, merciless spirit into the army if not into the generals. Sheridan furnished the army with its most sensational lesson in ruthless, efficient command administration when he relieved General Warren, who for too long has been considered a martyr, after the battle of Five Forks. This was the first time that a high officer had been removed for moving tardily. "Sheridan had been cruel and unjust—," writes Catton, "and if that cruel and unjust insistence on driving, aggressive promptness had been the rule in this army from the beginning the war probably would have been won two years earlier. . . ."

Your Literary I. Q.

Conducted by John T. Winterich

ON THE DEBIT SIDE

Fannie Gross of Asheville, North Carolina, asks you to identify ten famous literary characters who were harassed by debts. Allowing five points for each character named and another five for either the work or the author, a score of seventy means you are prosperous, sixty shows you are solvent, and less than fifty puts you in the red. Answers on page 63.

1. Swamped with unpaid bills, this distracted bank clerk poisoned his wealthy Australian nephew with potassium cyanide, rifled his pockets, and buried him in the back yard.
2. After her death the belongings of this glamorous courtesan were sold at auction for 150,000 francs, two-thirds of which her creditors claimed.
3. Unable to pay a debt to his landlady, this impoverished Russian student killed and robbed an aged pawnbroker.
4. When this English ne'er-do-well borrowed money from an heiress to pay his gambling debts, he spoiled his chances of a profitable marriage.
5. Because of his love for horses and chariot racing, this young Athenian incurred so many debts he was enrolled in a school which taught a form of logic to be used in tricking one's creditors.
6. To evade debtor's prison this titled young lady married a thieving adventurer who was supposed to die on the gallows at Newgate the next day.
7. Half genius, half scoundrel, with a penchant for making exasperating telephone calls, this English artist owed everyone he knew and had been bankrupt four times.
8. Failing to borrow money to pay her ruinous debts, this overly romantic Frenchwoman swallowed a fatal dose of arsenic.
9. In order to replace a mistakenly valuable item of lost jewelry, he contracted a number of obligations which took heartbreak and ten years to pay.
10. Always involved in gambling debts, this intoxicated son of a squire stole two bags of money, but died from a fall into a quarry pit before he had an opportunity to count it.

Iron Horse's Tales

"A Treasury of Railroad Folklore," edited by B. A. Botkin and Alvin F. Harlow *(Crown Publishers. 530 pp. $4), is a collection of stories, tall tales, anecdotes, ballads, jokes, legends—everything that makes up the folkways of railroading. Below it is reviewed by Frank P. Donovan, Jr., author of "Milestones on the Prairie: The Story of the Minneapolis & St. Louis Railway" and other volumes on railroading.*

By Frank P. Donovan, Jr.

IF THE Nobel Prize were limited to books on railroading B. A. Botkin and Alvin F. Harlow, co-editors of "A Treasury of Railroad Folklore," would be the recipients for the year. Never before has there been such a collection of American railroadiana conveniently embalmed for posterity. To call it an anthology is too deadening, for many selections have the freshness of new-mown hay and the spirit which makes one want to break out in song. The volume contains stories, tall tales, anecdotes, verse, ballads, jokes, legends—in short, all that goes to make up the folkways of railroading.

In chronology the "Treasury" goes from link-and-pin couplers to Centralized Traffic Control. In regionalism it covers everything from grassroots railroading to industrial folklore of "car toads" in downtown Chicago. Hoboes stalk through its pages, as do brass hats (executives), trainmen, sectionmen, hoggers and tallowpots (engineers and firemen to you), road agents, confidence men, hillbillies, and legitimate passengers.

Such commonplace humor as Thomas W. Jackson's "On a Slow Train through Arkansaw" is nailed under the inspired title of "Corn by the Carload." A comfortable fifty pages away Alvin Harlow has charming essays on naming Pullmans, passenger trains, and freights. Some of the items are on the periphery of folklore, but many are as homespun and mellow as apple cider. Other songs include "The Wabash Cannon Ball," along with Negro and work tunes and the blues.

The saga of Casey Jones is told in several versions, no doubt to absolve the history-conscious editors from any taint of favoritism. Included also is the "steel drivin'" epic of John Henry, citing two heavily-documented studies by college professors. One is a hard-to-come-by monograph published in faraway Jena, Germany. Ad-

(*Continued on page* 65)

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Land of a Hundred Heavens

"The Art and Architecture of India," by Benjamin Rowland *(Penguin Books. 229 pp. $8.50), a survey of the history of Indian art in India and other lands greatly influenced by it, is one of the first volumes in the new Pelican History of Art. Here it is reviewed by Alan Priest, curator of Far Eastern art at the Metropolitan Museum of Art.*

By Alan Priest

BENJAMIN ROWLAND, who has already made a number of valuable contributions to the study of Asiatic art, in "The Art and Architecture of India" offers a brief but brilliant survey of the whole long history not only of Indian art in India, but of countries strongly influenced by various phases of Indian art. There is a chapter on the Buddhist art of Turkestan, one which includes Tibet and Nepal, one on Ceylon, one on Cambodia, one on Burma, and one on Java. The text is supplemented with 300 half-tone illustrations as well as ground plans of temples, line drawings, and an excellent bibliography.

"It is hoped," says Mr. Rowland in his introduction, "that this book will perform a service for the average reader and for Indian art, too, in presenting the subject in as straightforward a manner as possible. . . . This book is written for those who, understanding art as a universal means of human expression, wish to study one of the most significant and beautiful aspects of that expression in India." That is modest enough, and the book surely justifies the hope. Reading it chapter by chapter most readers will wish to read more fully. The notes at the end of each chapter and the bibliography at the end are an excellent guide to further reading.

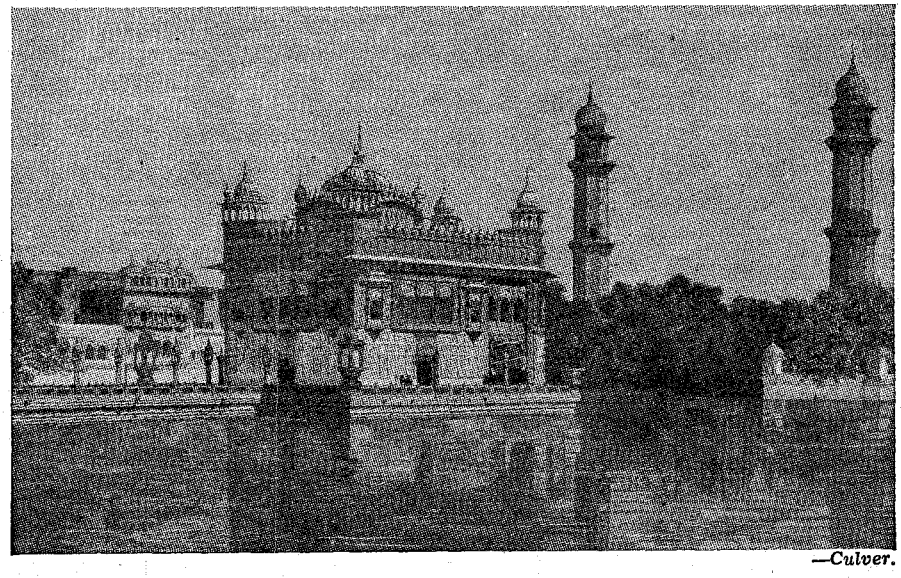
The American interested in India must depend largely on literature and photographs. Our larger museums have comparatively few examples of the best Indian sculpture, and only the Boston Museum of Art has anything like a comprehensive collection. Almost our only clue to Indian architecture is in the photographs, and valuable as photographs may be for study purposes it is necessary actually to see at least one temple to be able to understand the photographs, and to do that the student must go to India or one of the countries under its influence.

Indian architecture and sculpture are as closely bound together by religion as European architecture and sculpture are bound together by religion. If Christian medieval iconography is complicated, the Indian iconography of the three religions emphasized in Mr. Rowland's book is far more complicated.

IT would seem fair if not to make a comparison at least to make an analogy between Romanesque and Gothic cathedrals and Indian temples both Hindu and Buddhist. In both the sculptural ornament had a twofold purpose: to beautify the temple and to illustrate the beliefs of the faith. Both are holy books in stone. Furthermore, there is a likeness in the sculptor's attitude of mind and his very technique; so much so that occasionally writers toy with the idea that there was an actual exchange of visual ideas in the Middle Ages and publish side by side photographs of Asiatic sculpture and European medieval sculpture. There was no exchange, of course; but there was a sameness in way of thinking and approach. This being so, the American student who accepts the sculptures of Rheims and Notre Dame and Chartres should have no trouble with Amaravati and Elephanta and Angkor Wat. To the traveler fifty years hence one is as likely to be familiar as the other.

The past fifty years have witnessed at increasing pace an avid interest in the civilizations of Asia. Most greedily do we discover and then set about evaluating what we discover. Our concern is not what these things meant to the people who produced them, but what they mean to us now. Mr. Rowland is firm on this point. "This book is not written for those unhappy few who, unable to adjust themselves to the materialistic present, seek refuge in the traditional past and, from their retreats, be they Sufic mysticism or Tibetan Buddhism, extol those esoteric and exotic traditions that seem to offer a sanctuary in chaos. They forget that, since this is not a traditional age, we can hardly force artists into a traditional mold; such a change would have to come from within—as Dr. Coomeraswamy observed—from a change of heart."

At the present time Americans honestly want to understand India past and present. Mr. Rowland's report covers one aspect of it very well indeed. As far as art and architecture are concerned, I would make it required reading for any student, and would then require the student to go on to the books in the bibliography and hope that he could travel and see for himself. I myself have had only a glimpse of Bombay and Ceylon. I know Cambodia and Angkor Wat only through photographs. If I am suspicious of it it is probably because of the one-third scale plaster display in the Paris Colonial Exposition in the 1930's. From the fragments of sculpture that have reached the West, from the rubbings and photographs it appears to be one of the great beauties of human endeavor. One must see for oneself. Were I free and had the time I would use Mr. Rowland's book as a kind of Baedeker and go look at everything he speaks of.



—Culver.

Temple at Umritsur—"Americans honestly want to understand India."

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The Persistence of Olympus

"The Survival of the Pagan Gods," by Jean Seznec *(translated by Barbara Sessions. Pantheon Books. 376 pp. $6.50), addresses itself to the question of what became of the deities of the ancient world between the decline of Rome and the Renaissance. Below it is reviewed by Rensselaer W. Lee, professor of art at Columbia and author of "The Humanistic Theory of Painting."*

By Rensselaer W. Lee

UNTIL modern scholarship began turning its searchlight on the close cultural bonds between the Middle Ages and the Renaissance it was common belief that the gods of Greece and Rome had perished with antiquity and after an unawakening sleep through the dark centuries had been born again in something like their former ideal beauty with the Italian Renaissance. Jean Seznec's "The Survival of the Pagan Gods," a sympathetic and brilliant book by a distinguished French scholar, argues otherwise: Actually the gods had never vanished from human memory but had lived on with extraordinary vitality through the Middle Ages in concepts that had their origin in late antiquity itself. But their medieval existence was long unheeded because their visual forms had changed. Wandering in remote and uncongenial lands, living lives of adventurous metamorphosis, they had lost their classic human beauty and assumed strange and barbaric disguises.

Well known to scholars in its French version, this book is a remarkable contribution to the history of ideas and taste. The author conducts us through a wonderful labyrinth of learning and the accomplished translation does honor to the clarity and grace of the original. What were the traditions that kept the pagan gods alive and endowed them with strength to survive in a Christian civilization? First, Christianity far more hospitable than hostile to the rich inheritance of antiquity assigned them an honorable place in human history as leaders or benefactors of mankind, considering them the equals of great figures from the Old and New Testaments who were considered their historical contemporaries. Second, though always wary of the danger to free will, the church fathers compromised with the tradition of ancient astrology, accepting the planetary gods, sometimes with oriental admixtures, and admitting at least their partial influence on human life. Lastly, the gods received allegorical protection: beneath the veil of antique fable the Christian writers detected moral and religious truth and thus a generous welcome could be accorded the ancient gods, who were, fortunately, more than what they seemed. In the late Middle Ages even Ovid's "Metamorphoses" became a vehicle of instruction: the author of the famous "Ovide Moralisé" saw "the whole of Christian morality in the poem and even the Bible itself." Diana is the Trinity, Actaeon Jesus Christ.

The drawings and miniatures in medieval manuscripts that illustrate these ideas show the successive phases in the metamorphoses of the gods. In the Carolingian epoch, when late classical models were available to artists, the gods still kept some of the esthetic character of their antique forbears. But in the later Middle Ages, influenced by types in Islamic manuscripts that in turn lead back to the ancient Babylonian gods, they assume the most astonishing forms. Jupiter, for instance, is depicted as a scholar or jurist and he also appears on Giotto's campanile, under the further influence of contemporary life, as a monk holding a chalice and cross. When at last in the fifteenth century the gods begin to assume their ancient forms again a great Northern artist, Dürer, has a strong hand in their restoration; and in Italy the mythological figures in art gradually lose their medieval awkwardness and move toward classical proportion and grace. In the early sixteenth century the evolution is complete. As the artists turn to contemplate the newly discovered ancient statues the gods recover their pristine beauty dissipated

(*Continued on page* 62)

—From "The Italian Renaissance."

Detail from Botticelli's "The Birth of Venus"—"toward classical proportion and grace."

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The Saturday Review

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E Pluribus Unum

IT IS possible any day of the week to board an airplane and fly around the globe in a matter of hours. With only an overnight bag and a camera a modern Magellan can leave New York City in a giant clipper of the air which will touch him down in London, Rome, Istanbul, Beirut, Karachi, New Delhi, Hong-Kong, Tokyo, Honolulu, and San Francisco in less than five days.

The wealth and wonder of sights that await him wherever he pauses en route can be found on display in *The Saturday Review*'s WORLD TRAVEL CALENDAR, featured in another part of this issue. But the time spent in actual transit to these far places is being shrunk almost to the vanishing point in what one airline executive has referred to as "breaking through the time barrier." This assault on the "time barrier" will continue in 1954.

SR's travel editor, Horace Sutton, reports on page 19 the new year's emphasis on taking people faster and more comfortably than ever before to more places on the globe. Last year more than one million American tourists visited the four corners of the earth, spending over one billion dollars in the process.

This is a major economic fact in a world sorely troubled by a shortage of dollars and complex trade deficits. Today President Eisenhower's Administration is struggling to find ways and means of implementing our foreign economic policy of "trade, not aid" by liberalizing our classic reliance on protective tariffs. There is a growing body of opinion in Washington which believes that one solution, not only effective but relatively painless politically, can be found in increasing the outward flow of American tourists rather than the inward flow of goods from abroad. Even today most countries in Europe earn more dollars from tourism than from any of their own exports to this nation.

Another million Americans traveling abroad by land, sea, and air would markedly reinforce the world's precarious dollar balances. Instead of paying taxes to underwrite international trade deficits, the Americans would be watching the changing of the guard in front of Buckingham Palace, strolling down the Champs Elysees, gazing at St. Peter's, watching the sun rise over Fujiyama.

THE enormous expansion of foreign travel by U.S. citizens since the end of World War II—204,000 Americans visited Europe in 1948 compared to more than 400,000 last year—is not only a major economic fact in a world that desperately needs dollars with which to purchase essential American products. It is also a great new political fact.

The ease, comfort, and rapidity, along with the declining cost, with which Americans and other peoples sail and fly around the earth today in the periodic mass migrations of tourism help appreciably to counteract the barriers and suspicions of our Cold War age. This is the most massive implementation ever achieved of our basic foreign information program of "peoples talking to peoples." It has added a significant new dimension to the coverage of travel news, making the travel writer an important link in the network of communications through which Americans are informed about a world that is looking earnestly to them for leadership.

Travel news is important news. How serious is the assignment of the travel editor for magazines and newspapers, as well as the author of travel books, was demonstrated recently by a letter from a foreign government tourist official to the author of a popular travel book. The official challenged some of the author's critical statements about the attitude of his countrymen toward American tourists, about prices charged tourists, and about the local black-market in dollars. He wrote:

> What we sincerely desire is a clear statement of the facts as they pertain to my country without the bias of sensationalism or the undercurrent of disparagement resulting from generalizations. We make this plea in the interests of better understanding between peoples and in the cause of real service to the traveler.

That last sentence could be the credo of a responsible travel editor—"in the interests of better understanding between peoples and in the cause of real service to the traveler at large."

For what the American tourist does finally is not only an economic and political force, but also part of the cultural direction of our age. Through the tourist a cross-fertilization of cultures is carried forward. The intelligent, conscientious tourist, respectful of other cultures besides his own, is part of the historic process through which we are moving slowly but steadily toward a united world in spite of the painful, awesome tensions of the present.

The heart of the American experience is *e pluribus unum*. Today, with our vision of world law and some sort of worldwide law enforcement agency, the many diverse civilizations of the earth can hope to live peacefully, sharing through travel their own unique cultural riches with each other.

The image of the world that the tourist can help create was perhaps caught in an expression by a widely-traveled airline executive when he said the other day, "My friends have no nationality." He meant that because of his work he has friends all over the world whom he sees frequently, and that he no longer thinks of them as British or Italian or American or Japanese or Spanish, but simply as "friends."

In this sense of the oneness of the human family the tourist is an ambassador for a sane and decent world wherever he goes, and he takes his own individual step nearer to becoming a citizen of the world around him. *The Saturday Review* wishes him well for 1954. —W.D.P.

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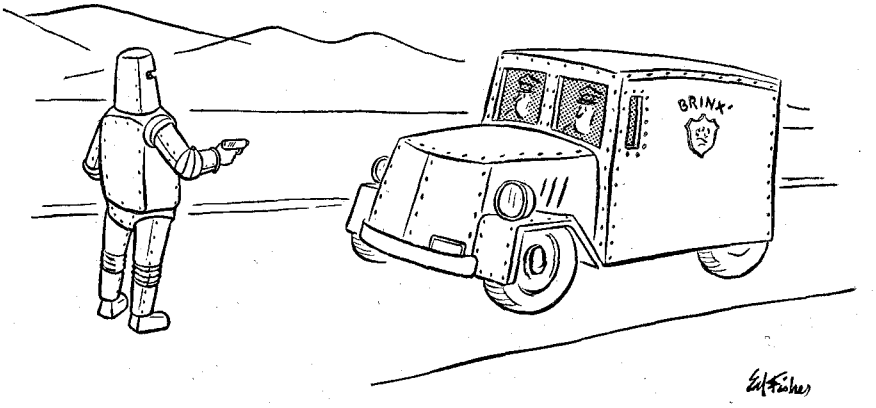
LETTERS TO THE EDITOR

AMENDMENTS TO HORSE-THIEF ACT



EDWIN A. ROTHSCHILD'S Anti-Horse-Thief Act of 1953 [*SR* Nov. 28] is so weak, so filled with loop holes, so vague, so unembracing, so much in need of emendations, clarifications, and explanations that it has left me speechless.

To cite only a few of its weaknesses: There is no proper definition of horse. Zebras are not mentioned (see Webster) and what about saw horses, clothes horses, hobby horses, old horses, prehistoric, petrified three-toed horses, and above all dead horses. In a government by cadaver dead horses are important. No provision at all is made for punishment of the meat dealer who knowingly or unknowingly mixes *stolen* horse meat in his sausage.

The bill seems to concern itself only with the present. This weakness might almost indicate a trace of pro-horse thievery on the part of its author. For example, every Southerner knows that south of the Mason-Dixon the Union Army rode on horses that were not "procured" but stolen. And a lot of people immediately above that line did the same thing in reverse. Hence, we can be certain that both armies were horse thieves; and since the men who made up these armies are now dead a Congressional investigating committee could, without too much expense to the taxpayers, declare them all (infantry, calvary, officers, and men on either side) horse thieves and demand that all be so branded. Further, the vast body of literature about said soldiers can be declared pro-horse thief and removed from our libraries; and any historical society in any way concerned with honoring, writing about, or discussing any of these said men can at once be declared a "horse thief front organization." Furthermore, the ownership of the mules, horses, asses (wouldn't an ox be a horse at this point?) of our Revolutionary soldiers, or rather those used by said soldiers, should be looked into. Some were doubtless stolen; thus any organization given to the promulgation of the memories of these men becomes a horse thief front organization. Mr. Rothschild makes no mention at all of horse thief literature. Romany Rye, for example, makes Robin Hood pale by contrast. The list would be endless. What about Pegasus—did he give those free rides or wasn't he stolen? Nor is horse and ass ownership in the Bible always clear. How did Jacob get so many asses, and were some of those used in the New Testament owned by the rider beyond a reasonable doubt? But when in doubt decide and proscribe.

No provision is made for the *reformed* horse thief. Mr. Rothschild, one might almost be led to believe, doesn't like him. The law should have a rider stipulating that a reformed horse thief should have the keys of the stables where the finest fillies and stallions are kept.

All in all the sentiment against horse thieving seems weak. Human reactions are behind the times. We have instant coffee but so far nothing faster than Minute Women. Won't some wealthy hater of unreformed horse thieves come forward and sponsor an organization for the instant destruction of suspected horse thieves? This would please a lot of people including the people who steal horses.

HARRIETTE ARNOW.

Ann Arbor, Mich.

WHITHER OUR LANGUAGE?

CHARLTON LAIRD'S ARTICLE "Policing the Language" [*SR* Nov. 14] strikes a pleasant balance between the ardent advocates of frozen ideas, congealed in an immobile language, and those who even more ardently advocate a completely fluid language that should appropriately end in the drainpipe. He might have been livelier, albeit less discreet, had he pointed to the clashes which occur between those who try to hold the line and the pitchmen who would have us believe that words once used become passé.

A commentary on technical and scientific language does seem a necessary addendum to a nicely balanced story. There is, for instance, the labeling (and libeling) of microorganisms by a small group of earnest persons who, with self-assumed authority, put incongruous names on these defenseless blobs of protoplasm in complete defiance of sanity, history, and custom. . . .

Avoiding deliberately the usually discussed melanges of Greek and Latin, the other hybrids, and the strange Martian technologic terms, consider for a third class of examples (and there are more) the substitution of labels for knowledge. For example: "Non-septate hyphae allow the nucleated protoplasm to flow uninterruptedly throughout the tubes and are described as being coenocytic," which might as well read, "Threads without transverse walls allow the nucleated protoplasm to flow uninterruptedly through the tubes." Has anything been lost? Which is the more intelligible? Can you not *feel* the smug arrogance and satisfaction of the fellow who when asked what something is is told it is some ten-syllable word which the originator himself could not defend in court for five minutes?

It would be a pleasure to feel that science and technology could look forward to an era of sanity, using a genuine language in the sense of Mr. Laird, but not in the sense of jetnochracy. Granting that technical and scientific fields must have some words with specialized meanings, cannot the powers of language as contained in Webster be given priority? How far are scientists specially privileged persons? If every effort is made to keep to the words of Webster, with the admirably cautious mobility in language such as Mr. Laird portrays, all will gain. Otherwise there may again be the Babel that now seems to be impending, with meaningless jargons of words used by restricted groups, obscure to their members and meaningless to others, frequently no more than unintelligent reflections of conceit and ignorance.

MAX S. MARSHALL.

Berkeley, Calif.

SPONSORED THEATRES SUGGESTED

ARTHUR MAYER'S most interesting article "Hollywood Verdict" [*SR* Oct. 31] prompts me to make the following suggestion.

Since we all agree that it would be desirable to have better pictures, and since we also agree that they must pay their way, all that remains to do is to find the right way or method. How would it be to try to interest the educators and municipalities of the larger cities to sponsor theatres in their cities, and to sell season tickets for a specified number of pictures? At first glance this may seem somewhat odd, but in Germany, for instance, from where I come, the municipalities own a theatre and an opera house, since both are considered of educational value.

I am convinced that with some persistence such an undertaking would be successful. It would not be necessary to pay the actors and actresses the exhorbitant salaries which the "stars" are getting now (and which do not do them any good).

F. WERTGEN.

Parkdale, Ore.

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EUROPE AMUSED
by Irwin Shaw

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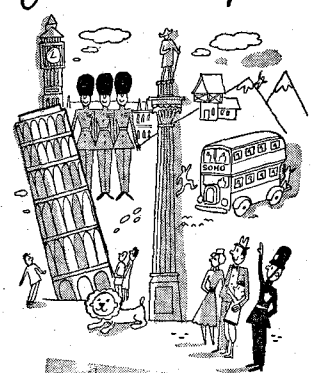

THE WORLD'S BEST FOOD
by Silas Spitzer

A gourmet reports on the mouth-watering wonders of European food.

WATCH YOUR LANGUAGE
by Mario Pei

A distinguished linguist tells you how to speak European.

BEMELMANS' MAGIC CITIES
by Ludwig Bemelmans

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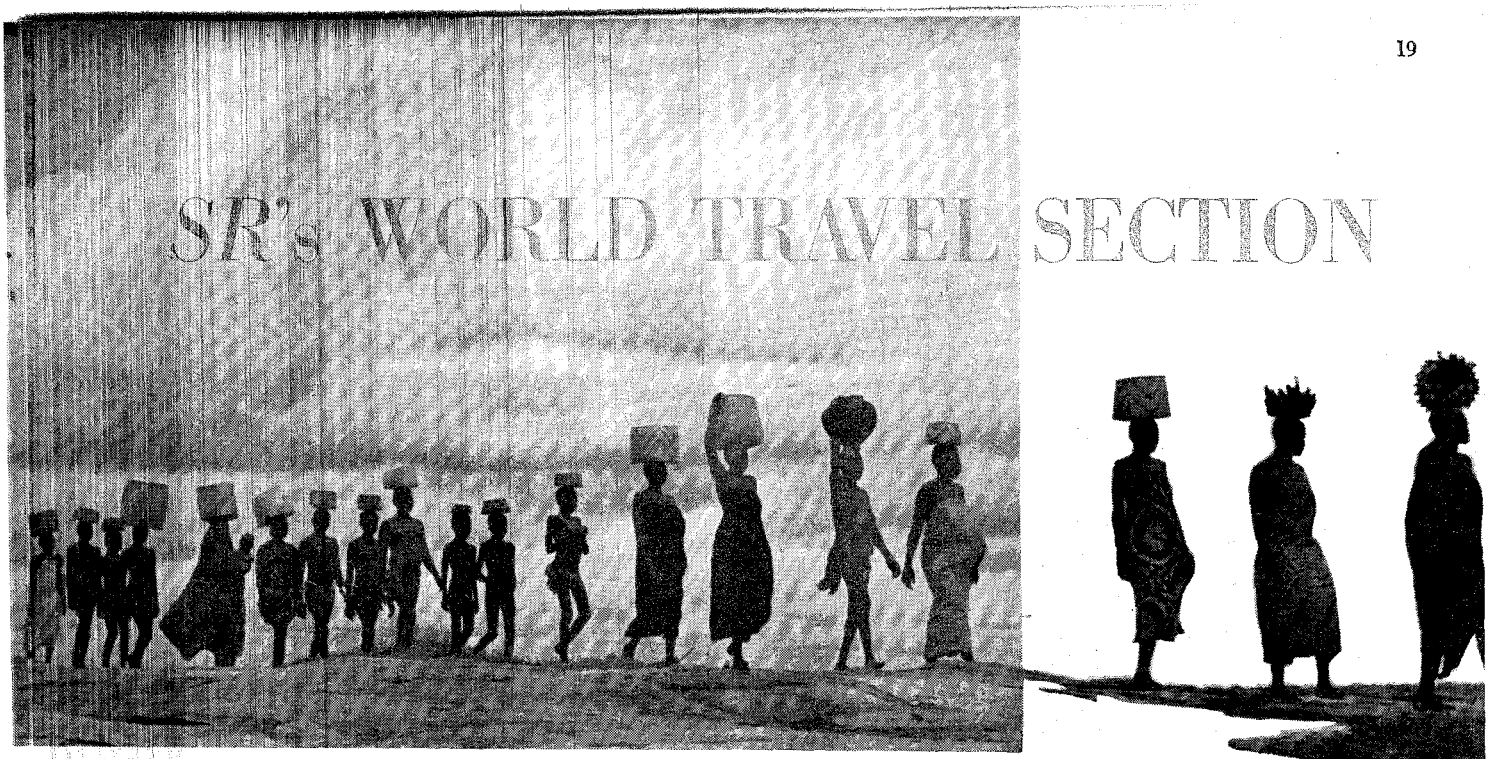

—George Rodger (U.S. Camera: 1954

Pages from a Traveler's Calendar

1953 — 1954

By HORACE SUTTON

THE PILOT in the nose of the DC-7 pulled out a crumpled pack of cigarettes, shook one loose from the rest, and reached down and got it with his lips. He lit his eighteenth cigarette since he climbed into his seat five hours before and asked his co-pilot for a current estimated time of arrival. Captain Harry "Red" Clark, flying American's new Douglas 7 out of Los Angeles nonstop for New York, was shooting for the record.

He glanced briefly past his left shoulder at his port engines, then over to the co-pilot. "My two are still running," he said, "how about yours?" The four Wright turbo-compound engines were pulling the plane across Indiana at 415 mph. Four miles below, the ground was frosted. Here in the late November of 1953, although he scarcely thought about it now, Clark was scant days short of that moment fifty years ago when the Wright Brothers ushered in the era of powered flight.

Wilbur Wright had won the toss that bleak day at Kitty Hawk, giving him the privilege of the first try. Recalls brother Orville in the book "How We Invented the Airplane" (McKay $1.75):

> . . . the rate of travel over the ground was approximately 10 mph against a wind of approximately 20 miles per hour, making the real speed of the machine through the air about 30 miles an hour. The first of these flights . . . was the first time in history of the world that a machine carrying a man and driven by a motor had lifted itself from the ground in free flight.

The day was December 17, 1903. The first flight lasted twelve seconds and covered about 120 feet, two feet longer than the wing span of a DC-7. By June of 1909 the Wrights were testing their first Army plane, keeping it in the air for a steady one hour, twelve minutes, and forty seconds. Crossing the country the next month they averaged 42.5 miles per hour. By fall Wilbur was making a dramatic flight over water from Governor's Island in New York harbor up to Grant's Tomb and back at a height of 200 feet, efforts which have been graphically recorded this year in a big picture book called "Flight" (Year, Inc., $7.95).

Now, a few days short of fifty years later, Captain Clark was ramming his airplane across the U.S. at eight miles a minute. He had lifted the fifty-seven tons and the sixty passengers off the Los Angeles runway at 12:12 P.M. New York time. Now over Reading, Pa., he would start to let down from a height of 21,000 feet. It was 6:18 P.M. in New York. As he lost altitude he clocked his ground speed at 475 mph. He made no move to lower his flaps. 6:36: Jersey slid under the nose. Minutes passed. Then Brooklyn twinkled below. Still no flaps. The great plane roared low and in the dimness you could see Idlewild Tower. Then the flaps came down, and a flat voice muffled through the speaker. "The time from Los Angeles to New York," it said, "was six hours, thirty-one minutes." It was the fastest a planeload of passengers had ever flown from the Pacific to the Atlantic.

While American Airlines was hurtling its DC-7's from one coast to another in between lunch and dinner news of how people were being propelled from here to there at new speeds, in new ways, at more comfort were clacking in on teletype machines from a dozen corners. The year 1953 saw the commercial emergence of the helicopter, a device that goes back at least as far as Britain's Sir George Cayley, who designed a toy model in 1792 and a machine in 1842. A workhorse of the Korean War, capable of standing still in mid-air or probing its way through a fog, the helicopter was

(*Continued on page* 39)

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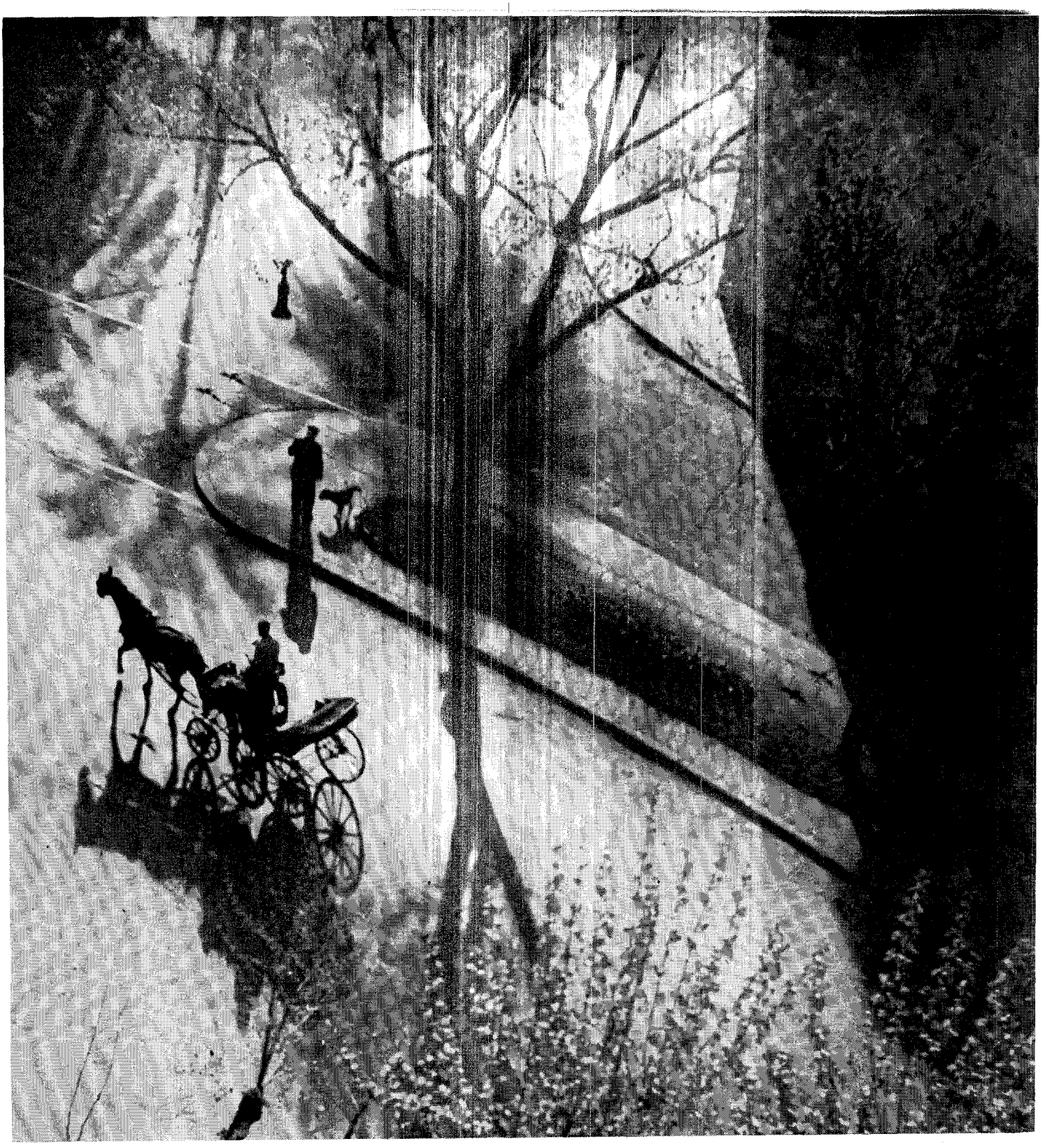

Second Prize: April morning on Rome's Via Veneto, taken by Heath Bowman, U. S. Embassy, Paris, France.

There is no city like it, no city at once so old and so young, so full of laughter and pity; no city which could have weathered the ruckuses of history for 2,000 years on a diet of politics and gossip.

—*From "SPQR: A Novel of Modern Rome," by Paul Hyde Bonner (Scribners).*

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Judging *SR*'s Photo Awards

Norris Harkness is president of the Photographic Society of America, fellow of the Royal British Photographic Society, and a widely syndicated newspaper columnist on photography. His column is called "Let's Take Pictures." He was chairman of the judging committee in SR's *World Travel Photographic Contest, the results of which are on page 27.*

By NORRIS HARKNESS

JUDGING a contest is never fun. This was particularly true of *The Saturday Review*'s World Travel Photographic Contest. There were so many good pictures: 30,000 from all over the United States and around the globe. My fellow judges were so stubborn, and not too smart (except in the rare instances when they agreed with me). They thought the same about me.

Judging is so much a matter of liking this better than that, and the judges are always aware that so much toil and effort (and fun) lie behind each entry.

Judging a contest is never fun. The judges realize that on their decision hinges a trip around the world via Pan American World Airways for the Grand Prize winner or a flat rejection for a worthy contestant. I am sure that my colleagues, Ivan Dmitri, the distinguished color and magazine photographer; Leopold Godowsky, co-inventor of Kodachrome; and *SR*'s travel editor, Horace Sutton, himself a noted travel photographer, agree with me.

But this time, while all that was entirely true, it was a bit better. Practically every print and color slide—nearly 80 per cent of the entries were color, and superior color—proved one of my favorite photographic maxims: "The camera provides the only known way of bringing your vacation home with you." Other people take a vacation, but the camera-traveler lives one and keeps it. On top of that he sees more of all that is around him: he is keenly aware of the light and shadow, the play of light on a face, the harmony of line and of tone. He sees and appreciates so much that is denied his non-camera companions. And he alone can take it home in a form that permits him to share it with his less lucky friends.

All the way through the judging you could tell that the camera-traveler got more out of his trip. He discovered the little things and he saw more of the strange and the beautiful sights which he encountered wherever his camera took him. And he brought back the Taj Mahal, and Alp, a bit of the Pacific, a lovely face—anything that attracted him.

But this was supposed to be the story of a contest judging; not the retelling of a personal feeling so deep and so well proven so often that you need no encouragement to leap on your soapbox to tell it to the world. It is a waste, too. Those who know how perfect a traveling companion the camera can be know all about it and need no suggestions; the others can learn of the satisfaction of camera-travel only by trying it and no words can prove anything. So to *The Saturday Review* World Travel Photographic Contest for 1953.

MORE than 30,000 prints and color slides were sent in by 1,998 camera-travelers from our forty-eight states and also from twenty-three foreign countries. As was to be expected from the number of photographers in the various states, New York, California, Illinois, and New Jersey led in the volume of entries in that order. However, the winners were not distributed in quite the same way. New York led in both the number of entrants and prizewinners, and California stood in second place in both listings, but Michigan, in tenth place in the number of entries, carried off the Grand Prize and tied California for second in the number of winners. Maybe they just grow better photographers out that way.

Be that as it may, there was no disgrace in failing to place in a competition as tough as this one. With so many fine photographers entering so many excellent pictures only the super-fine could win. With careful screening by one or more of the judges before the whole group began arguing over them, and with possible candidates for any of the 126 prizes and honorable mentions maintained in competition only by assent of the entire jury, any print or slide had to be good, very good, to remain in the running.

The quality of color was excellent in the vast majority of slides; with the exception of a small fraction which showed incorrect exposure or a lack of real sharpness, there was little to choose between them from the purely technical standpoint. However, the technical level of the black-and-white prints was far less impressive. There were comparatively few examples of fine photographic technique, with most of the fault inherent in the printing. It was obvious in the majority of cases that there had been much more in the negative than the printing had brought out. From the judges' angle the problem in color (which accounted for nearly 80 per cent of the entries) was the difficult one of choosing the best from among many which were very good. With a few happy exceptions, in the monochrome group it was just a case of picking the best.

But all that is technical, and from such a wealth of material the judges felt that they should concentrate on pictorial values. This should not be interpreted as meaning that technical quality was ignored; after all, a photograph with something to say must be expressed in the best possible way. Entries with really poor technique did not last long, and in the final hours all that remained in the running were so fine from the mechanical and photographic standpoint that the judges thought only in terms of a picture's story and impact.

The light in which the shot had been made became more and more important as the number of candidates was reduced, and the angle from which the shooting was done also received more attention. Originality was one of the elements stressed in the conditions of the contest and, since so many of the subjects had been photographed so often by so many travelers, that element depended largely on the viewpoint and lighting conditions. Another heavy factor in weighing the final entries was the manner in which people were handled. You may be certain that shots of some member of the party posing stiffly in front of some splendid building added nothing to the final standing of any entry!

Originality, then, was far less a matter of new subjects than of handling the familiar old ones. After all, who is likely to discover something that my fellow judges, Ivan Dmitri, Leopold Godowsky, and Horace Sutton have not photographed? Beautiful churches shot from the "head-on," straight-in-front-of-it position of the penny postcard fared less well than did the same subject which showed some evidence of a desire to make a different picture of it. Frequently the inclusion of an appropriate figure in the right spot and doing the natural thing added much to the picture's chances, and even more often their doing the wrong thing or obviously

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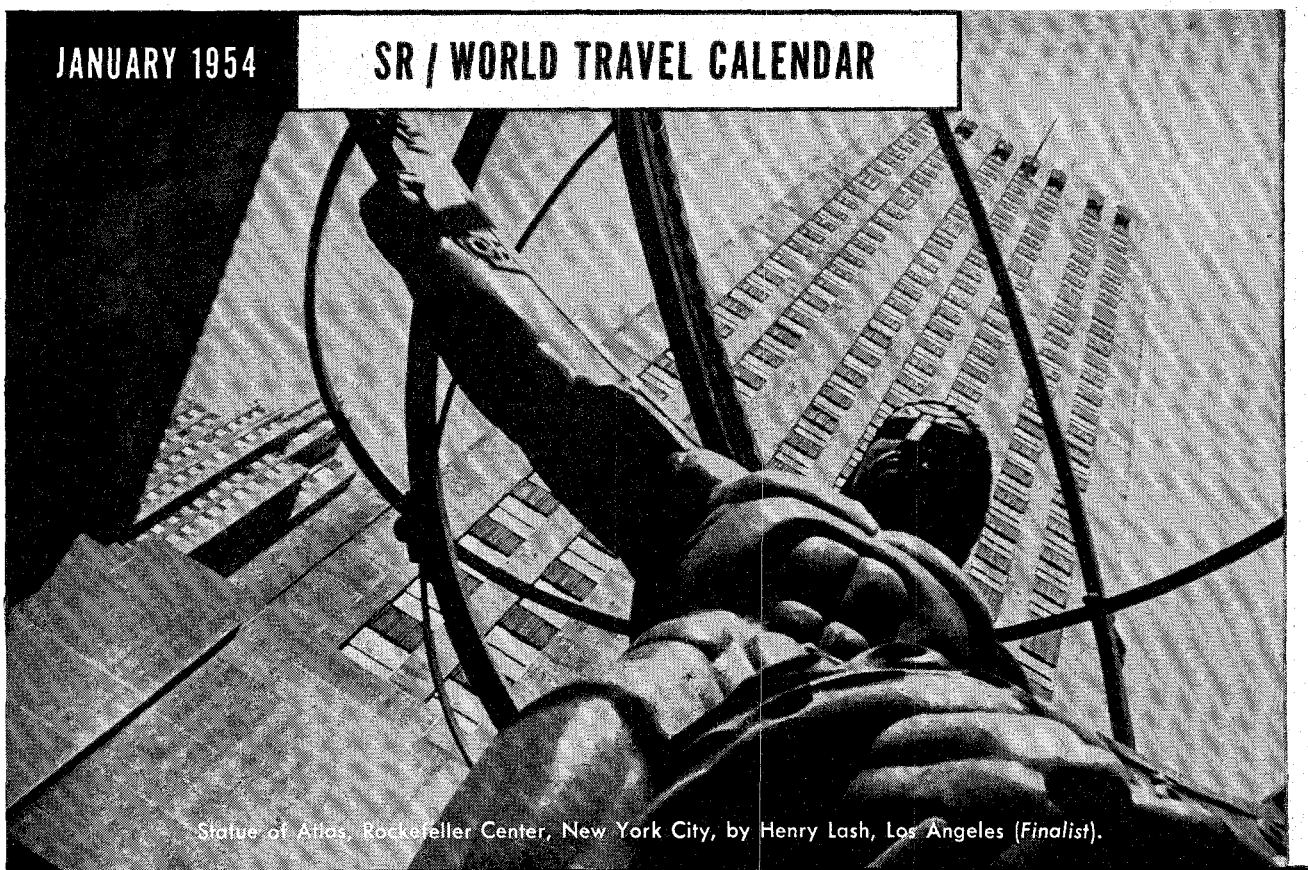
JANUARY 1954

SR / WORLD TRAVEL CALENDAR



Statue of Atlas, Rockefeller Center, New York City, by Henry Lash, Los Angeles (*Finalist*).

SUN	MON	TUES	WED	THURS	FRI	SAT
					1 Haiti's 150th independence anniversary. Main festivals: Gonaives, Port-au-Prince.	2 Fair of Americas, Mendoza, Argentina. Agriculture, commerce, industry. To March.
3 Winter Sports Wk. Garmisch - Partenkirchen. Germany. Jan. 1-6.	4 International cricket test matches. Capetown, Johannesburg, South Africa. Feb. 9.	5 Pre-Lenten maskers' processions. Badgastein, Austria. Jan. 5, 6.	6 "Three Wise Men" processions in Flemish towns, Belgium. Epiphany.	7 Eastern Orthodox Christmas. Midnight mass in Church of Nativity, Bethlehem.	8 Golf tournament, men, women. Hamilton, Bermuda. Jan. 8-12.	9 Bobsleigh championships, St. Moritz, Switzerland. Jan. 9, 10.
10 Hula Bowl football game, Honolulu. All-star island, mainland teams.	11 Pennsylvania Farm Show, Harrisburg, Pa. The state's fair. To Jan. 15.	12 "Nesova." Amsterdam. Dutch souvenir fair. To Jan. 15.	13 Skiing, yachting, Nice, France. Show off Nice's dual appeal. To Jan. 17.	14 Open golf championship. Panama. To Jan. 17.	15 Black Christ Feast, Esquipulas, Guatemala. Parade famous black statute.	16 World men's skating championship. Sapporo, Hokkaido, Japan. Jan. 16, 17.
17 Feast of St. Anthony. Portugal, Spain. Blessing of animals.	18 Monte Carlo auto rally. Monaco. Prizes: $10,000 cash, silver trophies.	19 Feast of San Sebastian. Many towns in Spain. Folk dances.	20 Fiesta. Santiago, Chile. Salute victory of "the ragged ones." Parade, dances.	21 Auto Show. Los Angeles, Calif. The 31st annual. Jan. 15-24.	22 Opera Ball. Copenhagen. Ballet, opera stars take part.	23 12th European sleigh-riding championship. Davos, Switzerland. Jan. 23, 24.
24 Calypso Shows. Trinidad. Week ends in January, February.	25 Australia Day. Throughout Australia. Sports, races. Jan. 26.	26 Fair. La Paz, Bolivia. Indian handicrafts featured. Jan. 24-26.	27 Antiques Forums. Williamsburg, Va. First session Jan. 25-30; second Feb. 1-6.	28 Auto Show. Brussels. 36th annual exhibition. Jan. 16-31.	29 International Snowshoers' Congress. Montreal. To Jan. 31.	30 Green Week. Berlin. Germany's top annual agricultural show. Jan. 29-Feb. 7.
31 Speed Carnival, Palm Beach, Fla. Aircraft, autos, motorboats. To Feb. 7.						

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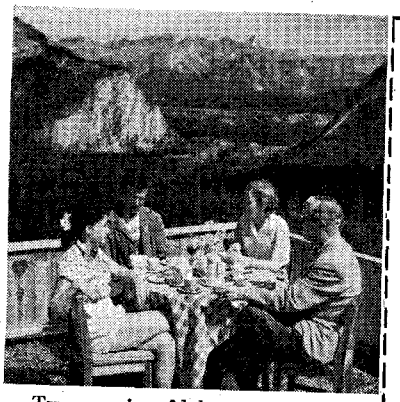

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FEBRUARY 1954

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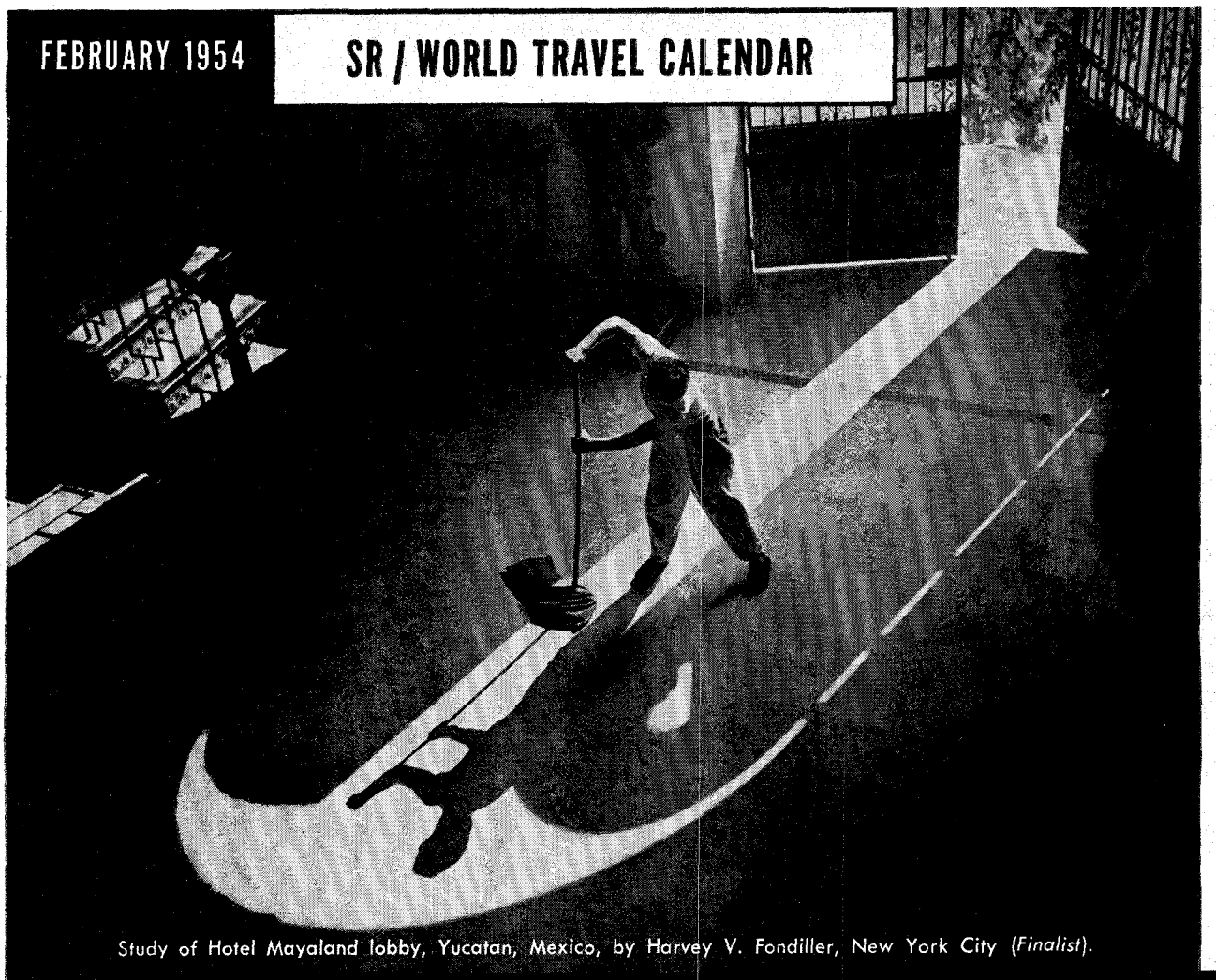
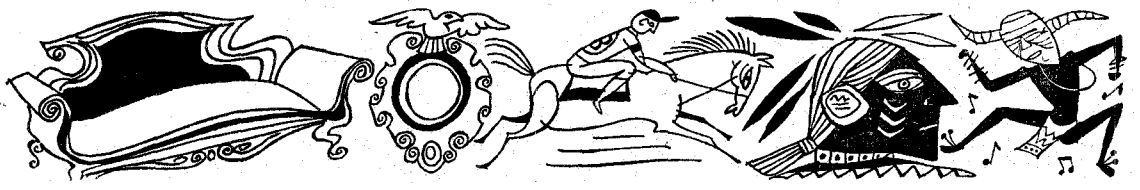


Study of Hotel Mayaland lobby, Yucatan, Mexico, by Harvey V. Fondiller, New York City *(Finalist)*.

SUN	MON	TUES	WED	THURS	FRI	SAT
	1 Narcissus Festival. Honolulu. Chinese New Year, Feb. 3.	**2** State Fair, Gasparilla Carnival. Tampa, Fla. To Feb. 13.	**3** Chinese New Year. Formosa, Hong Kong, New York, San Francisco. Fireworks.	**4** Swiss ski championships. Grindelwald, Switzerland. 48th annual meet. To Feb. 7.	**5** Finnish ski championships. Central Finland. To Feb. 7.	**6** "Comparasas" carnival parades. Havana. Sat. Evenings to Mar. 7.
7 Opera festival. San Antonio, Tex. 10th annual. Feb. 6, 7; 13, 14.	**8** Furniture Fair. Utrecht, Holland. To Feb. 11.	**9** International dog derby. Ottawa, Canada. Also Feb. 10.	**10** Waterloo Cup, Altcar, England. Coursing's big event. To Feb. 12.	**11** Marian Pilgrimage. Lourdes, France. Others Mar. 25, July 16, Aug. 15.	**12** Nassau Cup Race. Nassau. Sailing regatta.	**13** World ski championshpis. Falun, Sweden. Jumping, cross-country. To Feb. 21.
14 Prix de Paris. Paris. Famous horse race.	**15** Fur Rendezvous. Anchorage, Alaska. Beauty contest, sports. To Feb. 20.	**16** Speed Week. Daytona Beach Fla. All types motor races. Feb. 15-21.	**17** Date Festival. Indio, Calif. Camel races, dates served. To Feb .22.	**18** Carnival, Nice, France. Costumed parades, battle of flowers. To March 2.	**19** Holmenkollen ski contests. Oslo. Feb. 19-21; Mar. 4-7.	**20** $100,000 Santa Anita Derby. Arcadia, Calif. S.A. Handicap Feb. 27.
21 Choral Festival. Honolulu. Salute to Brotherhood Week. To Feb. 27.	**22** La Fiesta de Los Vaqueros. Tucson, Ariz. Parades, rodeos. Feb. 19-22.	**23** Fair. Oslo. Wide variety of products. Feb. 20-28.	**24** Garden Symposiums. Williamsburg, Va. First, Feb. 24-26; second, Mar. 3-5.	**25** Six-day bike race. Paris. To Mar. 3.	**26** Indian ceremonial dances. Phoenix, Ariz. Feb. 26-28.	**27** Independence Day. Dominican Republic. Coronation, float parades.
28 Soaring championships. San Diego, Calif. About 35 planes. Feb. 27, 28.						

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posing for their picture ruined any chance the shot might have had.

That vague and indefinable quality—atmosphere—also proved to be a sizable factor. It was that quality that gave Mr. Bowman's black and white print its second award. It was made early on a spring morning, and everything in the picture contributed to that thought.

Mr. McLeod's Grand Prize winner, on the other hand, is a triumph of lighting and viewpoint. Innumerable camera-travelers have photographed the same tower, but how many thought to use the reflection and to combine that effect with the brilliant color of near-sunset?

Captain Julin's photograph of two old Korean gentlemen was one of the few prizewinners which showed camera consciousness on the part of the models. It stood high in the list largely because of the interest of the faces and the excellent arrangement of the figures in a perfectly natural, well-planned setting. Perhaps the most dramatic shot in the whole contest was Mr. Holden's slide of the Air Base near the North Pole. To a lesser degree, and in a totally different sense, Miss Robbins's shrine-bearers also transmits an unmistakable feeling of place and scene.

It was the arrangement, the action, and the superb quality of Mr. Konowitz's Ganges bathing scene that gave it a high standing—a comment that might well be applied to almost all the other winners. But it would mean little to attempt to explain in detail why the judges chose as they did for each of the winners. The twenty-nine prizewinners and ninety-five honorable-mention pictures were selected from the more than 400 which survived into the final judging.

Despite the difficult nature of the assignment and the hours of concentration, the judges enjoyed the contest greatly. When more travelers learn how much a camera adds to their wanderings perhaps they will derive as much fun from camera-traveling as we do.

C. R. McLEOD, staff member of the Detroit (Mich.) Public Library, won the Grand Prize in *SR*'s World Travel Photo Contest for his color picture of the Palazzo Vecchio in Florence, Italy, reproduced on the inside front cover of this issue. Mr. McLeod plans to depart in March for his flight around the world.

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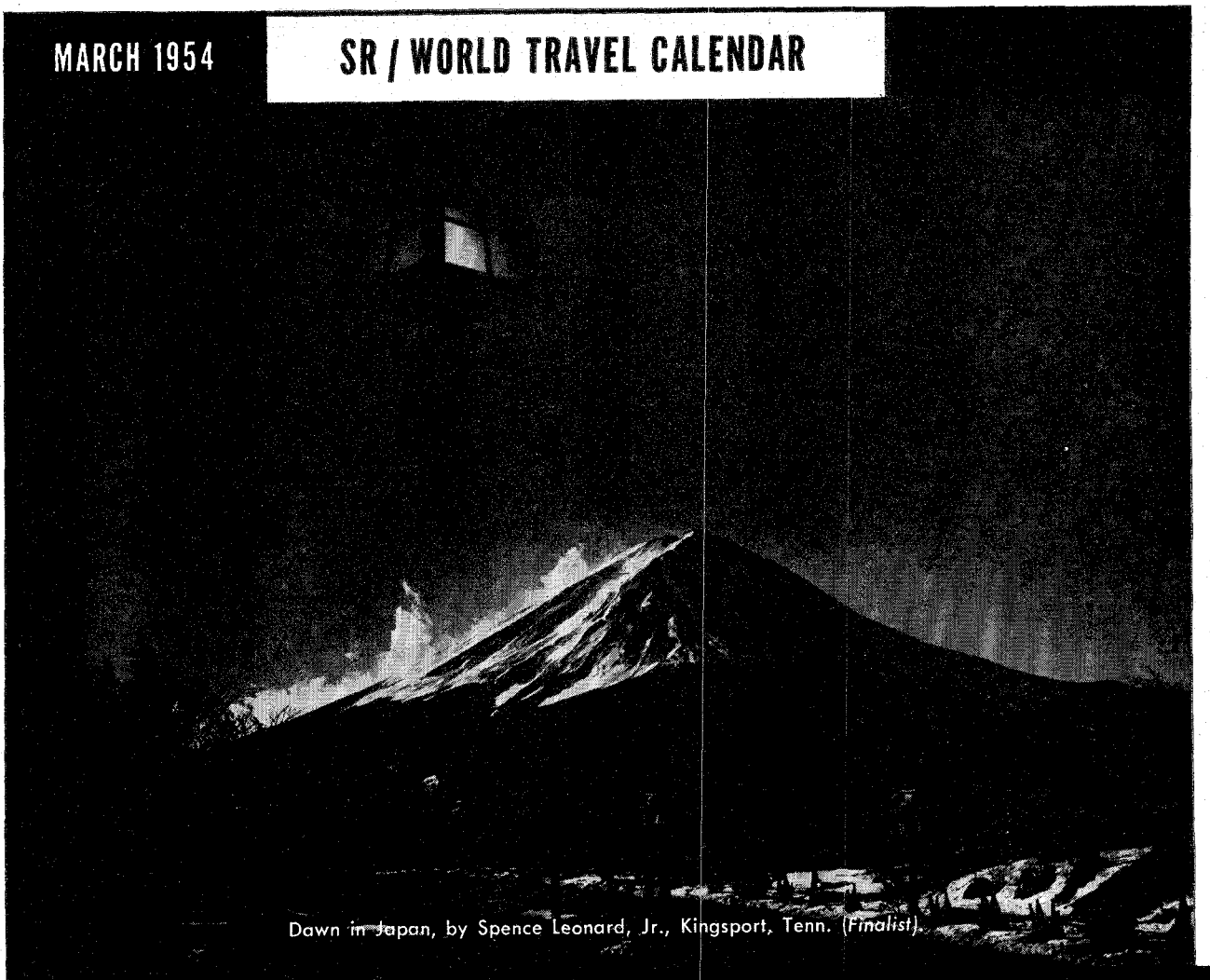
MARCH 1954

SR / WORLD TRAVEL CALENDAR



Dawn in Japan, by Spence Leonard, Jr., Kingsport, Tenn. *(Finalist).*

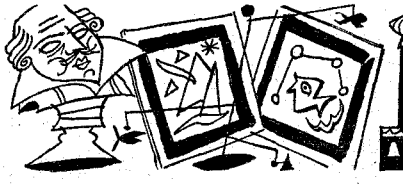
SUN	MON	TUES	WED	THURS	FRI	SAT
	1 Carnivals, Rose Monday Parades. Binche, Belgium; Vienna; Cologne, Mainz.	**2** Carnival season climax. New Orleans, Rio de Janeiro, Trinidad, Viareggio.	**3** Japanese Girls' Day. Hawaii. Islandwide celebration. Handicrafts, dances.	**4** Alpine winter sports championships. Are, Sweden. Feb. 27-Mar. 7.	**5** Stations of Cross. Streets of Furnes, Belgium. 8 P.M. on Fridays in Lent.	**6** National Square Dance Festival. Mobile, Ala. Mar. 5, 6.
7 Lost Gold Trek. Phoenix, Ariz. Annual Don's Club travelcade.	**8** Carnival. Basel, Switzerland. Annual folkloric fete begins 4 A.M.	**9** Fair. Frankfurt, Germany. Textiles, clothing, toys. Mar. 6-11.	**10** Old Homes Pilgrimage. Natchez, Miss. Visit plantation houses during March.	**11** Birthday of King Frederik IX. Copenhagen. Reviews, sports.	**12** Canadian Nat. Sportsmen's Show. Toronto, Canada. To Mar. 20.	**13** Song Festival. Beirut, Lebanon. Schools of different faiths perform.
14 Kandahar ski races. Garmisch-Partenkirchen. First time in Germany.	**15** Fallas of St. Joseph. Valencia, Spain. Exhibit, burning of effigies. Mar. 15-19.	**16** Winter Carnival. Fairbanks, Alaska. Dog races, beauty contest, pageant.	**17** Hurling, Football cup finals. Dublin. Annual championship matches.	**18** Title Holder's Golf Match. Augusta, Ga. For best women golfers.	**19** "Keukenhof," flower show. Lisse, Holland. Lavish display on old estate to mid-May.	**20** Trade Fair. Colon's (Panama) 100th birthday; 50 years of Panama independence.
21 Ounasvaara Winter Games, Finland. Mar. 20, 21.	**22** Fair. Nuremburg, Germany. Famous toy fair. Exact dates to be set.	**23** Film Festival, Cannes, France. Feature 3-D first time. To Apr. 9.	**24** Fiesta. Mendoza, Argentina. Celebrate grape harvest. To Apr. 5.	**25** Greek National Day. Athens, Greece. Parades, sports contests.	**26** Square Dance Festival, Las Cruces, N.M. Mar. 26, 27.	**27** Grand Nat. Steeplechase, Aintree, Liverpool, England.
28 Birthday of Queen Ingrid. Copenhagen. Formal reviews.	**29** Mid-Lent Festivities. Antwerp, Belgium. Dances, parties.	**30** Shakespeare Festival. Stratford-on-Avon, England. To Oct. 30.	**31** Modern art exhibit. Istanbul, Turkey. Through April.			

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Photo Prizewinners

GRAND PRIZE

(Flight Around the World via Pan American World Airways)

C. R. McLeod, Detroit, Mich.: Color picture of a street reflection of a tower of the Palazzo Vecchio in Florence, Italy.

SECOND PRIZE

($250 *Gift Certificate*)

Heath Bowman, United States Embassy, Paris, France: Black-and-white picture of an April morning scene on the Via Veneto, Rome.

THIRD PRIZE

($100 *Gift Certificate*)

Capt. Donald D. Julin, Washington, D.C.: Color picture of two Korean elders in streets of Taegu, Korea.

FOURTH PRIZE

($100 *Gift Certificate*)

L. C. Holden, Virginia Beach, Va.: Color picture of U.S. Air Base, near North Pole.

FIFTH PRIZE

($100 *Gift Certificate*)

Miss Eloise Robbins, West Springfield, Mass.: Color picture of shrine bearers during a festival in Tokyo, Japan.

SIXTH PRIZE

($100 *Gift Certificate*)

Chris J. Sheppard, Hempstead, L.I.: Color picture from air of rocky Pacific islet.

FINALIST PRIZES

($25 *Gift Certificates*)

Robert Grinberg
Denver, Col.
Novelty color shot, Lake Louise, Canada.

Harvey V. Fondiller
New York, N.Y.
Black-and-white picture, Yucatan, Mexico.

Betty and Leonard Slater
Los Angeles, Cal.
Color picture, taken in Hong Kong.

Miss Ronni Solbert
New York, N.Y.
Color picture, market scene, India.

Spence Leonard, Jr.
Kingsport, Tenn.
Black-and-white picture, dawn scene, Japan.

Maurice Varon
Brooklyn, N.Y.
Color picture, young child, Yokohama.

Lt. Dirck W. Brown
Newark, O.
Color picture, street scene, Tokyo.

Mordecai Konowitz
Jamaica, N.Y.
Color picture, Ganges river bathers, Benares, India.

Mrs. Mimi A. Klene
Carmel Valley, Cal.
Color picture, air approach at sunset to Honolulu.

Miss Marianne L. Simpson
Barn Harbor, Me.
Color picture, girl, Maracaibo, Venezuela.

Miss Ruth Earl
Baldwin, L.I.
Color picture, Peggy's Cove, Nova Scotia.

Jack Rothberg
Detroit, Mich.
Color picture, Stockholm, Sweden, at sunrise.

Jack L. Leon
South Kent, Conn.
Color picture, Hydra Island near Greek coast.

Vito Fiorenza
Brooklyn, N.Y.
Black-and-white picture, ice-cream cart under

Gerald M. Chanin
New York, N.Y.
Black-and-white picture, ice-cream cart under Eiffel Tower, Paris.

Charles M. Weiss
Baltimore, Md.
Black-and-white picture, misty river scene, Stratford-on-Avon, England.

Herman E. Hoffman
Nutley, N.J.
Black-and-white picture, street scene, Livorno, Italy.

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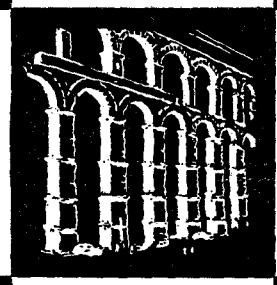

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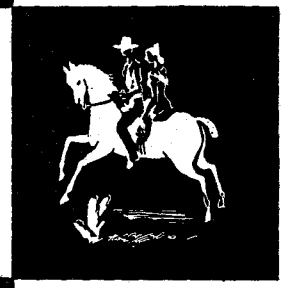

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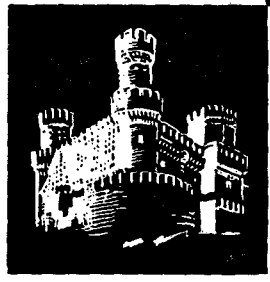

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APRIL 1954 SR / WORLD TRAVEL CALENDAR

Ice cream cart under Eiffel Tower, Paris, by Gerald M. Chanin, New York City (Finalist)

SUN	MON	TUES	WED	THURS	FRI	SAT
				1 Exposition salutes new Ise Grand Shrine. Uji-Yamada, Japan. To May 31.	2 Cherry blossom festival, Washington, D.C. Parades, balls, coronation. To Apr. 4.	3 Fair. Helsinki. Finnish industries, agriculture. Apr. 2-11.
4 Photokina. Cologne, Germany. Photography exhibit, cinema fair. Apr. 3-11.	5 Cherry blossom festival, cherry dances. Kyoto, Osaka, Tokyo. Apr. 1-15.	6 Contemporary Music Meet. Rome. Twelve composers present works. To Apr. 15.	7 Spring fair. Cologne, Germany. Apr. 7-9; 14-16.	8 Folk festival, Biarritz, France. Songs, dances, sports. Exact dates to be set.	9 Fair. Copenhagen. Clothing, leathergoods. To Apr. 18.	10 Trade fair. Osaka, Japan. First postwar international fair. To Apr. 23.
11 Palm Sunday Procession. Bethpage-Jerusalem. Follow Christ's route.	12 Rugby Week. Bermuda. Teams from Canada, USA play. Apr. 11-18.	13 Holy Week. Dramas, processions in Italy, Spain, Latin lands. Apr. 11-18.	14 Cherry blossom festival. Honolulu. Oriental sports, beauty contests.	15 Tulip time. Holland. Fields from Haarlem to The Hague bloom to May 15.	16 Yaqui Indian ceremonies. Tucson, Ariz. Pagan-Christian rites. Apr. 11-18.	17 Fair. Copenhagen. Clothing, household, leather goods. Apr. 9-18.
18 San Jacinto Fiesta. San Antonio, Tex. 59th annual. Apr. 18-24.	19 "An Tostal," Ireland at Home. Pageants, drama, dances, sports. To May 9.	20 Passover, Jerusalem. Second seder for tourists. Apr. 18-24.	21 Spring Fiesta. New Orleans, La. Visit homes, patios, plantations. Apr. 18-May 2.	22 Children's Day. Ankara, Istanbul, Turkey.	23 Penn Relays. Philadelphia, Pa. Franklin Field, Apr. 23, 24.	24 "Ramona," Hemet, Calif. Famous pageant. Apr. 25; May 1, 2, 8, 9.
25 "Landsgemeinde," Swiss open-air parliaments: Appenzell, Sarnen, Stans, Trogen.	26 Garden Week. Virginia. About 200 homes, gardens open. Apr. 24-May 1.	27 Fair. Seville, Spain. Parades dances, bullfights. To May 2.	28 Trade exhibit. Algiers. Algerian wines, leather goods. Apr. 25-May 10.	29 North-South golf match. Pinehurst, N.C. 54th contest. Apr. 26-May 1.	30 Fair. Brussels. Food, clocks, photography. Apr. 24-May 9.	

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Dr. Eugene P. Campbell
Rio de Janeiro, Brazil
Black-and-white picture, two laughing camels, Iran.

Arthur Pollock
New York, N.Y.
Black-and-white picture, portrait, Mexican peasant, Patzcuro, Mexico.

Frederic Schuler
Corning, N.Y.
Color picture, festival, Kyoto, Japan.

Cliff Warner
Rochester, Mich.
Black-and-white picture, festival, Chichicastenango, Guatemala.

L. C. Holden
Virginia Beach, Va.
Black-and-white picture, statue of David, Florence, Italy.

Henry Lash
Los Angeles, Cal.
Color picture, statue of Atlas, Rockefeller Center, N.Y.

HONORABLE MENTIONS

Franklin J. Agardy
New York, N. Y.
Subject: Red Rocks Amphitheatre, Denver, Col.

Edward F. Babbott
New York, N. Y.
Subject: Haleakala Crater, Maui, Hawaii.

Mrs. Archer Bachman
South Orange, N. J.
Subject: Rosebud Lake, Mont.

C. B. Baldwin
North Hollywood, Calif.
Subject: Torii Gate, Japan.

Miss Gloria Bamberger
Salt Lake City, Utah.
Subject: Bullfight, Arles, France.

Irving J. Barcon
Brooklyn, N. Y.
Subject: Chichicastenango, Guatemala.

Miss Ann Baron
New York, N. Y.
Subject: Street scene, Taormina, Sicily.

Donald C. Bell
Wooster, O.
Subject: Scene near Innsbruck, Austria.

H. Benton
San Rafael, Calif.
Subject: Lake Patzcuaro, Mexico.

Miss Rose Berlant
Brooklyn, N. Y.
Subject: Child, Guatemala City.

E. D. Berlin
San Diego, Calif.
Subject: Coit Tower, San Francisco, Cal.

C. W. Biedel, M.D.
Bremerton, Wash.
Subject: Paradise Valley Slopes.

Marvyn J. Bigelow
Sequim, Wash.
Subject: Sacred Bath, Bangkok.

William M. Bray
Studio City, Calif.
Subject: Chichicastenango, Guatemala.

John E. Brolley, Jr.
Los Alamos, N. M.
Subject: Sand Dunes National Monument.

Thomas G. Burdick
Missoula, Mont.
Subject: Chiemsee, Bavaria.

L. H. Conarroe
Langhorne, Pa.
Subject: Cabin, Meek Ranch, Col.

Hugo M. Deligtisch
Hartsdale, N. Y.
Subject: Japanese beggar and child.

J. R. DerWallis
Portsmouth, R. I.
Subject: Korean women.

Mrs. Richard M. Ehret
Ardmore, Pa.
Subject: Mat weavers, India.

Randle Elliott
Hope Farm, N. Y.
Subject: Sunset at Waikiki Beach.

Mackey Emmert
Wilmington, Del.
Subject: Elephant crossing road, So. Africa.

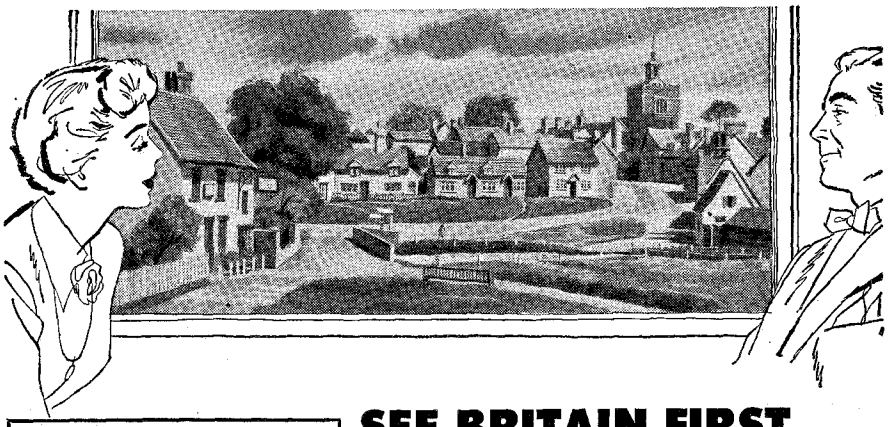
Miss Sheila Enos
Monroe, Mich.
Subject: Guizeh Pyramids.

John H. Esbenshade
Pasadena, Calif.
Subject: S.S. Queen Elizabeth at sea.

Earl C. Ewert
Governors Island, N. Y.
Subject: Water taxi, Hong Kong.

Harold Fields
New York, N. Y.
Subject: Swiss scene.

Robert C. Folley
New York, N. Y.
Subject: Notre Dame Cathedral.



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Helsinki, June 10-18

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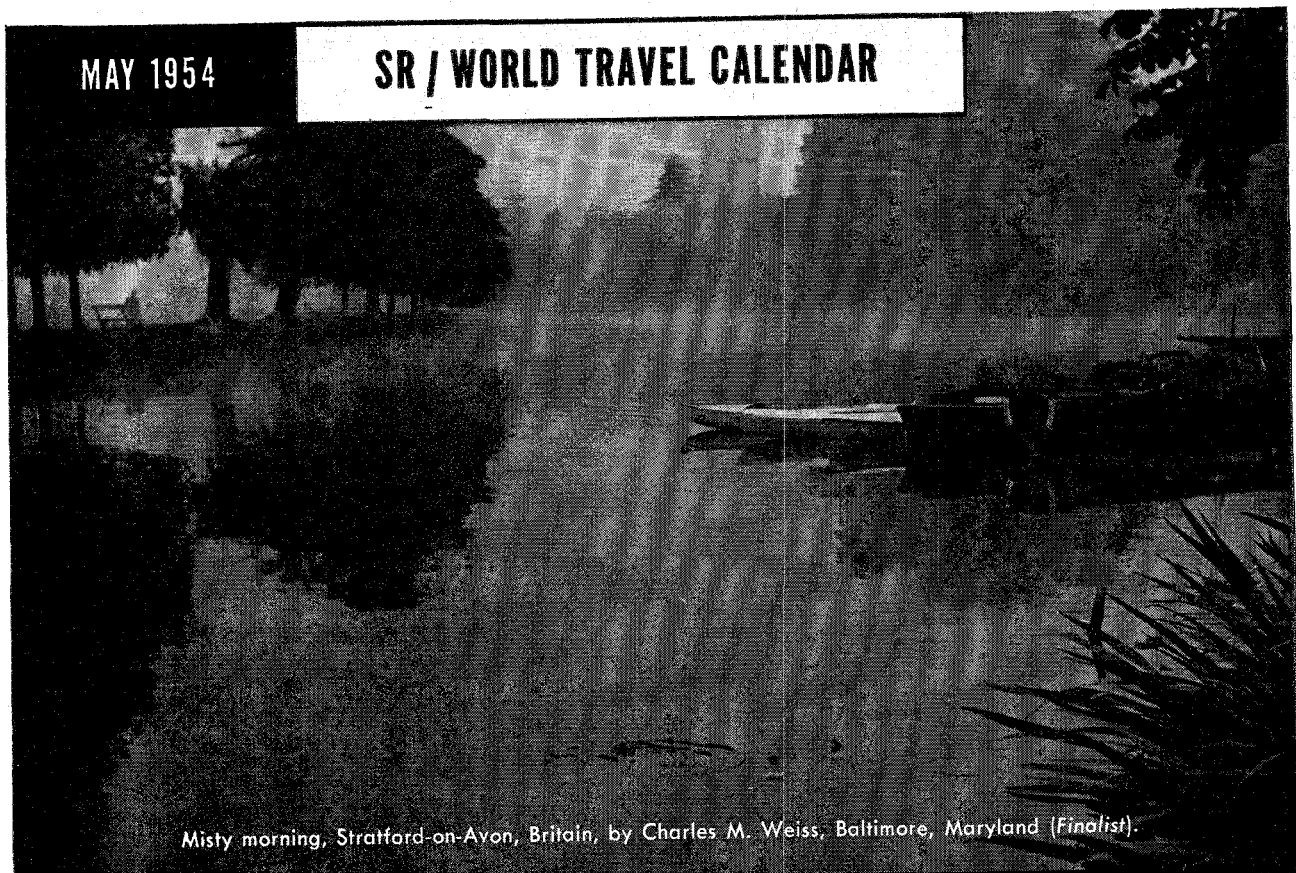
MAY 1954

SR / WORLD TRAVEL CALENDAR



Misty morning, Stratford-on-Avon, Britain, by Charles M. Weiss, Baltimore, Maryland (*Finalist*).

SUN	MON	TUES	WED	THURS	FRI	SAT
						1 Lei Day. Honolulu. Native pageantry, contests for pretty leis.
2 Medieval football game. Florence, Italy. In period costumes; also June 24.	**3** British Industries Fair. Birmingham, London. May 3-14.	**4** Procession of Holy Blood. Bruges, Belgium. Vial of Christ's blood parades.	**5** Cinco de Mayo. Mexicans mark victory over French in 1862. Parade, sports.	**6** Opera festival. Wiesbaden, Germany. May 1-31.	**7** Maggio Musicale. Florence, Italy. Ballet, concerts. May 4-June 20.	**8** Fair. Paris. Exhibits include dolls, food, wine. To May 24.
9 Army Day. Amman, Jordan. Parade of ancient and modern military units.	**10** Dominion Drama Festival. Hamilton, Ont., Canada. May 9-15.	**11** Cotton Carnival. Memphis, Tenn. Parades, dances. To May 15.	**12** Beethoven-Dvorak Festival. Hastings, England. May 11-16.	**13** Pilgrimage. Fatima, Portugal. Most important of monthly treks. Begins May 12.	**14** Music, dance festival, Bordeaux, France. Concerts, folk dances, ballet. May 13-23.	**15** Bach festival. Bethlehem, Pa. May 13-15; 21, 22.
16 Centenary. Durban, South Africa. Pageants, sports. To Aug. 15.	**17** Festival. Nikko, Japan. Swordsmen in period costume at Toshogu Shrine.	**18** 49th State Fair. Honolulu. Agriculture, industry, handicrafts. May 15-30.	**19** Bath Assembly. Bath, England. Theatre, movies. May 12-22.	**20** World bowling championships. Helsinki. To May 31.	**21** Flag Day. Scheveningen, Holland. Herring fleet sails.	**22** Biennial Art Show. Venice, Italy. Many nations have permanent bldgs. To Oct. 1.
23 Gypsy pilgrimage. Stes. Maries-de-la-Mer, France. Tribute to St. Sarah.	**24** Royal Danish Ballet Festival. Copenhagen. Classical, modern repertoire. May 31.	**25** Wrestling championship. Kirkpinar, Turkey. May 24, 25.	**26** Modern music institute. Darmstadt, Germany. May 25-29.	**27** Book Fair. Madrid. Important exhibition, mid-May to mid-June.	**28** Annapolis Valley Apple Blossom Festival. Grand Pré, Nova Scotia. To May 31.	**29** Vienna Festival. Vienna. Drama, modern music. To June 20.
30 Singing contest, Lausanne, Switzerland. For opera singers. May 28-June 3.	**31** Famous 500-mile auto speed classic. Indianapolis, Ind.					

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Eugene D. Foss
Flora, Ill.
Subject: Atlantic crossing near Azores.

J. K. Frenkel, M.D.
Kansas City, Kan.
Subject: Piccadilly Circus at night.

Budd L. Gambee
Muncie, Ind.
Subject: St. Catherine's, Desert of Sinai.

Dewey Ganzel
Chicago, Ill.
Subject: Taj Mahal.

Duane Garroway
Los Angeles, Calif.
Subject: Nordlingen street scene.

Clarence Gingrich
Grand Rapids, Mich.
Subject: Hawaiian palm trees.

Miss Helen Gordon
Atlanta, Ga.
Subject: Book stalls, Paris.

M. L. Goslin
Seattle, Wash.
Subject: Grand Canyon.

Miss Florence Green
Arlington, Va.
Subject: Temple of Zeus, Baalbek.

Jerome Greenblatt
New York, N. Y.
Subject: Mt. Rundle, Banff National Park.

Mrs. P. R. Greever
Cody, Wyo.
Subject: Red River Valley, Taos, N.M.

Louis Haley
Columbus, O.
Subject: Spanish landscape.

Fred Jay Handleman
Tuckahoe, N. Y.
Subject: Taxco, Mexico.

Harry I. Hannah
Mattoon, Ill.
Subject: Snowstorm in Grand Canyon.

Mrs. Anne M. Hatcher
Port Chester, N. Y.
Subject: Hoorn Canal, Holland.

M. G. Hitt
Pittsburg, Kan.
Subject: Rainbow in sunset, Mont.

Dudley Howe
Louisville, Ky.
Subject: Garden of the Gods.

George F. Hussey III
Norwalk, Conn.
Subject: Kinderdyke, Holland.

Miss Florence Kay
New York, N. Y.
Subject: Eze Village, France.

Walter Kring
Worcester, Mass.
Subject: Japanese potter.

Miss Elaine Lavieri
Chicago, Ill.
Subject: Boise City Grain Co., Okla.

Norman J. Levy, M.D.
New York, N. Y.
Subject: Navajo rug weaver.

Miss Laura L. Lincoln
New York, N. Y.
Subject: Double rainbow.

Miss Shirley Mackie
Waco, Tex.
Subject: Highway 34.

J. R. Magee
Loveland, O.
Subject: Sleeping man, Paris.

Miss Phyllis Marks
Bronx, N. Y.
Subject: Chinon.

W. H. McGaw
Cleveland, O.
Subject: Night scene in Rome.

Miss Elizabeth McGraw
La Jolla, Calif.
Subject: Spires of Milan Cathedral.

Samuel A. Meyer
Laredo, Tex.
Subject: Volendam fishermen.

Miss Geraldine Morris
Hays, Kan.
Subject: Valley at Aurland, Norway.

L. E. Norris
Staten Island, N. Y.
Subject: Two women, Pandoland, So. Africa.

A. E. O'Kane
USS Bayfield.
Subject: St. Paul's Outside the Walls.

Miss Helen R. Olson
New York, N. Y.
Subject: Bread-makers, India.

Karl E. Pasenkis
Philadelphia, Pa.
Subject: Oaxaca, Mexico.

Lawrence R. Perrin
Detroit, Mich.
Subject: Powell Street, San Francisco, Cal.

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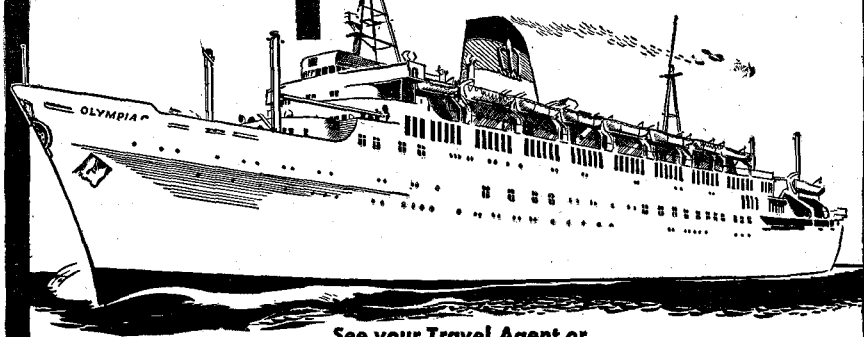

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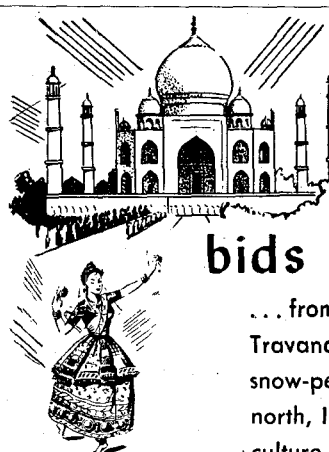

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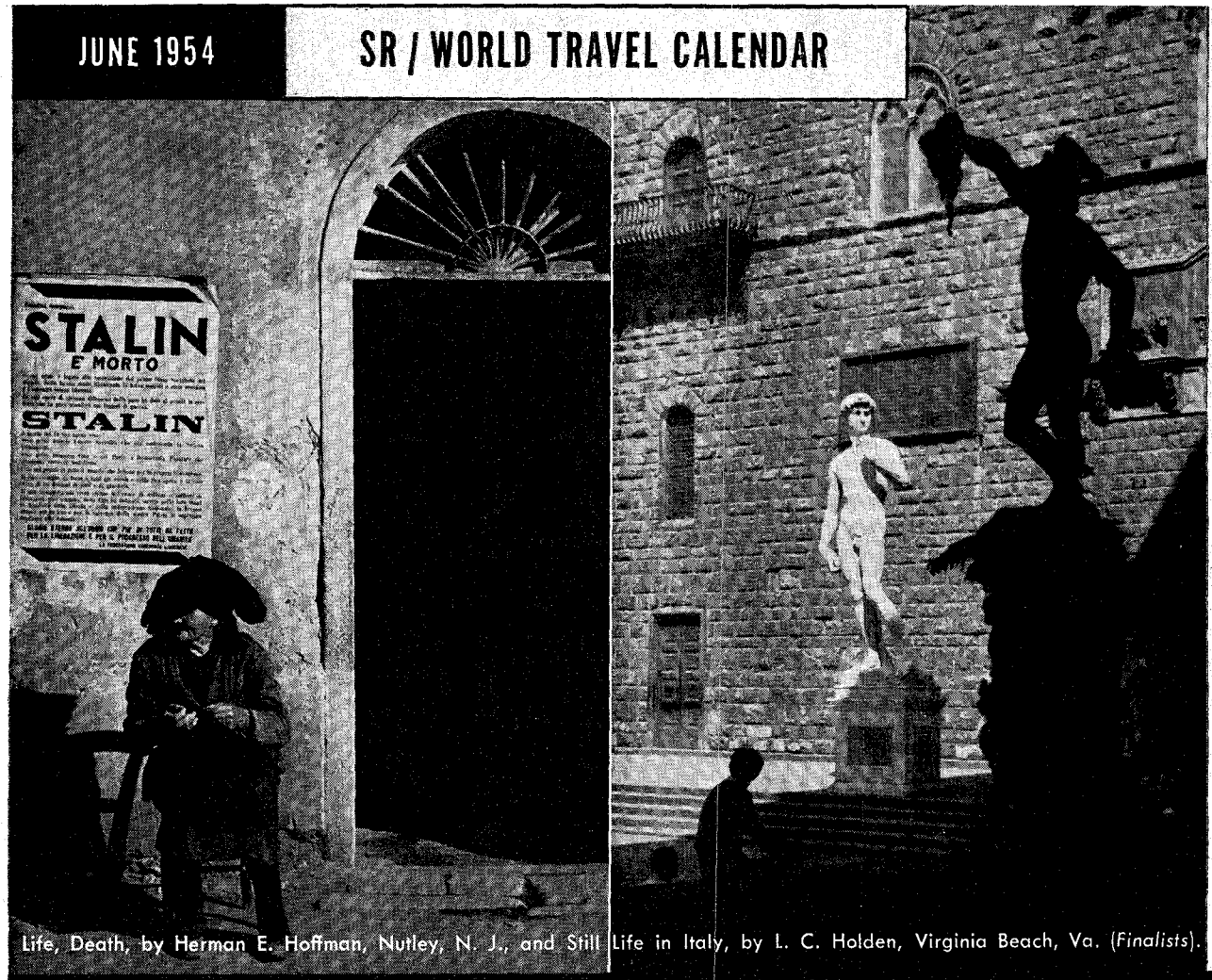

Life, Death, by Herman E. Hoffman, Nutley, N. J., and Still Life in Italy, by L. C. Holden, Virginia Beach, Va. (*Finalists*).

SUN	MON	TUES	WED	THURS	FRI	SAT
		1 International Trade Fair. Toronto. Industry of many lands. May 31-June 11.	**2** World vocal music convention. Düsseldorf, Germany. May 30-June 7.	**3** Music, folklore, drama festival. Bergen, Norway. June 1-15.	**4** Music festival. Strasbourg, France. Choral and symphonic music. To June 13.	**5** Music, ballet, drama, film festival. Stockholm. June 1-9.
6 Hamlet Festival. Elsinore, Denmark. To June 15.	**7** King Salmon Derby. Ketchikan, Alaska.	**8** Royal Tournament. London. June 2-29.	**9** Sibelius Festival. Helsinki. To June 17.	**10** Trooping the Color, London. Tribute on the Queen's official birthday.	**11** Drama festival. Pasadena, Calif. Through the first week in September.	**12** Rose Festival. Portland, Ore. Annual parade, pageant, exhibit. June 9-13.
13 Casals Festival. Prades, France. Exact dates to be set, probably to July 6.	**14** Junkanoo Pageant. Nassau. Fine display of native costumes, headdresses.	**15** Drama, opera, symphonic concerts, folklore. Dubrovnik, Yugoslavia. To Sept. 30.	**16** Holland Music and Drama Festival. Amsterdam, The Hague. June 15-July 15.	**17** Corpus Christi. Processions in Austria, Italy, Spain.	**18** U.S. Open golf championship. Springfield, N.J. June 17-19.	**19** Carnation festival, Sitges, Spain. June 17-30.
20 Dance of the Lilies, Nola, Italy. Procession of huge religious symbols.	**21** Opera festival. Glyndebourne, England. Mainly Mozart. June 5-July 24.	**22** Film Festival. Berlin. International program. June 17-26.	**23** San Juan Bautista Fiesta. San Juan, Puerto Rico. Traditional mid-summer festival.	**24** All-England Lawn Tennis championships. Wimbledon, England. June 21-July 3.	**25** Choralfest. Essen, Germany. Fifth annual mixed choruses festival. To June 29.	**26** Drama, music. Athens. Outdoor performances, June-Sept.
27 Music festival. Sceaux, France. Concerts, soloists. June 26-July 11.	**28** Opening 2nd annual Shakespearean festival. Stratford, Ont., Can. To Aug. 21.	**29** Ravinia Music Festival, Chicago, Ill. In Ravinia Park. June 28-Aug. 15.	**30** Play festival. Central City, Colo. Drama, opera. June 26-July 24.			

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Mrs. Gladys Philpott
DeKalb, Ill.
Subject: St. Mark's, Venice.

Robert V. Pivirotto
Pittsburgh, Pa.
Subject: Pittsburgh night scene.

Mrs. L. E. Pleninger
Westfield, N. J.
Subject: Village near Colombo, Ceylon.

A. V. Price, Jr.
Ardsley-on-Hudson, N. Y.
Subject: Mackenzie River, British Guiana.

Eugene Price
New York, N. Y.
Subject: Stonecutters, Saudi Arabia.

Fernando Puma
Paris, France.
Subject: Paris street scene.

Miss Elizabeth Reed
Los Angeles, Calif.
Subject: Festival, Valencia.

William Reede
New York, N. Y.
Subject: Honduras Bay.

Alfred E. Reichenberger
Deansboro, N. Y.
Subject: Bad Lands, S. D.

Miss Aurelia Reigner
Royersford, Pa.
Subject: Birch trees, Santa Fe, N. M.

M. Robert Rich
Hempstead, N. Y.
Subject: Lake Geneva at Montreux.

Herbert Rosen
Springfield, Mass.
Subject: Air view, Greenland.

Miss Virginia Ryan
Corona, N. Y.
Subject: Russian Church, Nice, France.

Paul H. Schick
Los Angeles, Calif.
Subject: Marketplace, Chichicastenango.

Delmore E. Scott
Los Angeles, Calif.
Subject: Grand Canal, Venice.

Robert K. Sharpe
Glencoe, Ill.
Subject: Political posters, Assisi.

Miss Louise Shawver
Beaufort, S. C.
Subject: Winter on Lake Michigan.

Stanley M. Sherman
Brooklyn, N. Y.
Subject: Propylea entry, Athens.

V. M. Shipley, Jr.
Atlanta, Georgia.
Subject: Segovia.

Miss Emily Simons
Bronx, N. Y.
Subject: Mercado, Oaxaca, Mexico.

Miss Nancy L. Snider
New York, N. Y.
Subject: View of Spain from Irun.

S. S. Steinhauser
Honolulu.
Subject: Pineapple fields.

Miss Bonnie Solomon
Pittsburgh, Pa.
Subject: French peasant woman.

Yngve Tegner
Stockholm, Sweden.
Subject: Street scene, Bhatgaon, Nepal.

Frank Thome
Palm Springs, Calif.
Subject: Sand dunes, San Felipe, Mexico.

Laurence C. Thompson
New Haven, Conn.
Subject: Vietnamese woman.

Harry Townsend
Seattle, Wash.
Subject: Air view, Admiralty Island, Alaska.

Miss Orian Ward
Buffalo, N. Y.
Subject: Cabin mates, Queen Elizabeth.

Miss Helen Weatherwax
Bloomington, Ind.
Subject: Eel vendor, Copenhagen.

Mrs. Eric Werner
New York, N. Y.
Subject: View toward Cortina.

Lee Williams
Trumbull, Conn.
Subject: Sunset, Madison, Conn.

Miss Lucy Wing
Richfield Springs, N. Y.
Subject: Street scene, Volendam.

Robert Worth
Nutley, N. J.
Subject: Two French women, Sete.

Joseph C. Zavatt
Cedarhurst, N. Y.
Subject: Old man, Austria.

A. H. Ziegler
Stamford, Conn.
Subject: View from Berchtesgaden.

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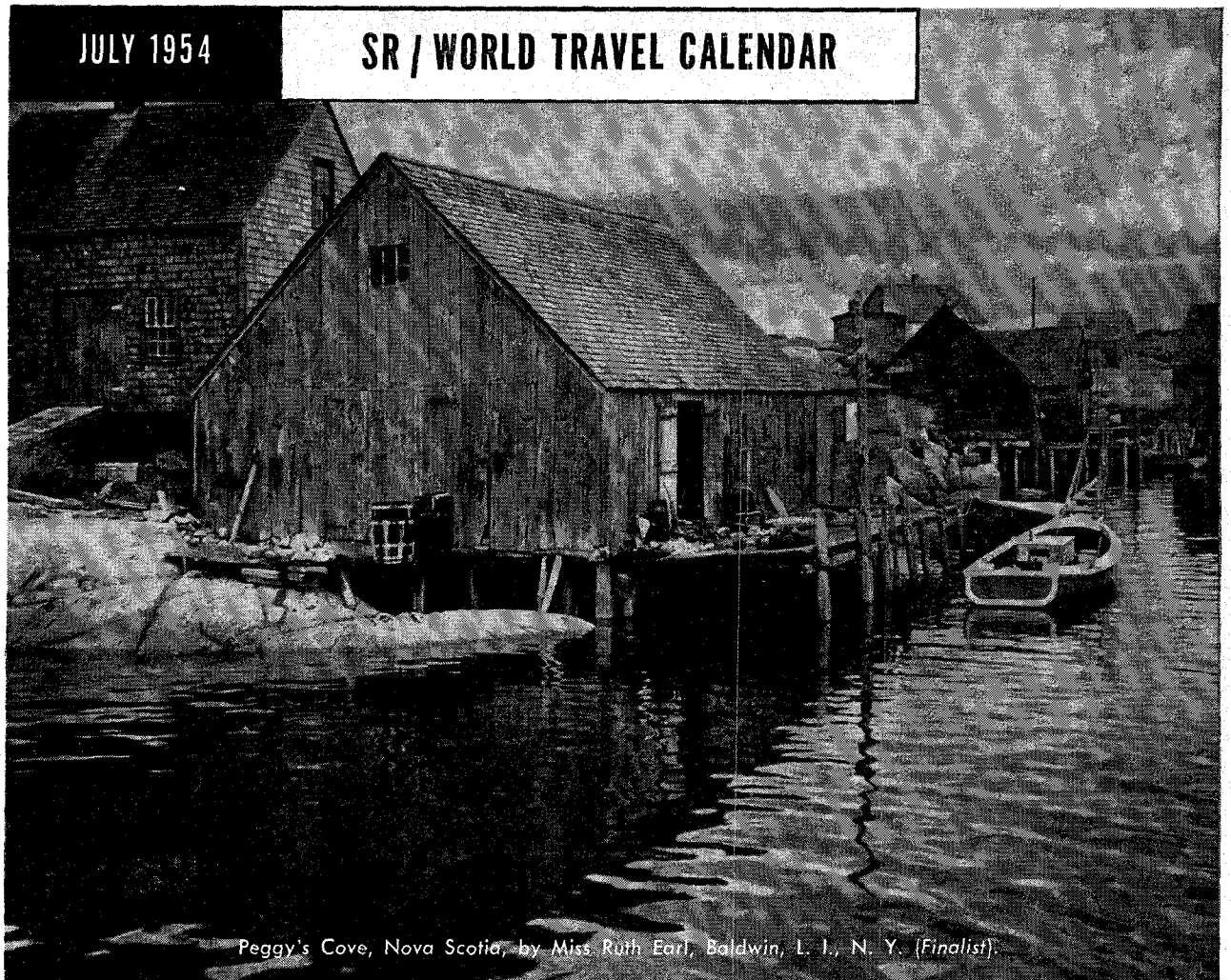

Peggy's Cove, Nova Scotia, by Miss Ruth Earl, Baldwin, L. I., N. Y. (Finalist)

SUN	MON	TUES	WED	THURS	FRI	SAT
				1 Royal Regatta. Henley, England. Many American crews take part. June 30-July 3.	**2** Palio. Siena, Italy. Medieval-type horse race, flag-tossing. Also Aug. 16.	**3** Pleasure driving event; horse-and-buggy rides. S. Woodstock, Vt. To July 5.
4 American Independence Day. Aalborg, Denmark. Royalty usually attend.	**5** Stampede. Calgary, Canada. The nation's biggest rodeo. To July 10.	**6** Native, foreign operas, art show, sports. Pula, Yugoslavia. July 4-25.	**7** Run of the Bulls. Pamplona, Spain. Townspeople chase bulls to the ring. July 7-11.	**8** British Open golf. Southport, England. July 5-9.	**9** Exhibition. São Paulo, Brazil. Marks 450th birthday of city's founding.	**10** Berkshire Festival. Lenox, Mass. Boston Symphony. Week-ends to Aug. 15.
11 Music Festival. Aix-en-Provence, France. Concerts, operas. July 9-29.	**12** Feast of Lanterns. Japan. Traditional dances. Nationwide to July 16.	**13** Tilting tournament. Sonderborg, Denmark. Hundreds of horses. July 11-13.	**14** "The Fête." Tahiti. Celebrating independence. Canoe races, music. To July 21.	**15** Symphonies Under the Stars. Hollywood Bowl, Los Angeles. 33rd season. To Sept. 4.	**16** Marlin, sailfish tournament. Panama. July 15-Aug. 15.	**17** Gion Festival, Kyoto, Japan. Wooden cars with 100-ft. towers parade.
18 Drama festival. Avignon, France. July 13-24.	**19** Festival of Arts, Gloucester, Mass. Readings by noted writers.	**20** "Petrus de Dacia." Visby, Sweden. Play about a monk. To Aug. 10.	**21** Festival of Arts, Laguna, Calif. Works of art impersonated. July 17-Aug. 8.	**22** Wagner Festival. Bayreuth, Germany. Ring cycle, "Parsifal." To Aug. 22.	**23** Zulu dancing festival. Durban, South Africa. To July 29.	**24** Holy Year religious celebration, Santiago de Compostela, Spain. July 23-27.
25 Pilgrimage to St. Patrick's Mt. Croagh Patrick, Ireland.	**26** Feast of Ste. Anne de Beaupré, Quebec, Canada. At Shrine of Ste. Anne.	**27** Cultural Institute. Aspen, Colo. Music, lectures, seminars. July-Sept.	**28** Salzburg Festival. Salzburg, Austria. Music and drama. To Aug. 22.	**29** Aquatic carnival. Seattle, Wash. Speedboat championships, follies. To Aug. 10.	**30** Seafoods Festival. Rockland, Me. Lobster dinners, parades, dances. To Aug. 1.	**31** British Empire-Commonwealth Games. Vancouver, Canada. July 30-Aug. 7.

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Blood and Sand

LA FIESTA BRAVA—the bullfight—is the national festival of Spain, and from mid-March through the middle of October the country's approximately 350 bullrings are the scene week after week of this stirring ritual of blood, sand, and death. Mexico and Peru are also countries where the tradition of the bulls is found intact, but it is probably in Spain, cradle of bullfighting, that the "gallant spectacle" can best be observed.

Of all the Spanish festivals the most unusual undoubtedly is the Running of the Bulls at the 400-year-old Fiesta de San Fermin in Pamplona on July 7-14. For there the huge, fierce beasts are not only fought in the arena, but are run through barricaded streets from the bullpens set up in the plaza to the bullring in another part of town.

Some sort of bullfight is held in Madrid and Barcelona every Sunday and public holiday, and often on Thursdays, throughout the season. They are held on most Sundays during spring and autumn in Seville and Valencia. Among the hundreds of fights staged between March and October the following traditional fixtures stand out. Places and proposed dates for 1954 are:

March: Fallas of St. Joseph, Valencia, 14-21.

April: Easter Sunday, Barcelona, Cartagena, Madrid, Malaga, Murcia, Saragossa, Seville, Toledo, 18. Alcoy, 23. Andujar, last Sunday, 25. Seville, spring fair, Apr. 27-May 2. Jerez de la Frontera, fair, Apr. 29-May 2.

May: Madrid, fair, 9-16. Talavera de la Reina, fair, 16. Ronda, fair, 20-22. Cordova, Feast of the Virgin de la Salud, 25.

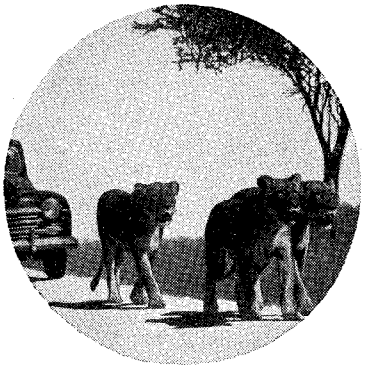
June: Plasencia, fair, 7-11. Algeciras, fair, 14-21. Corpus Christi in many towns, but mainly at Cadiz, Granada, Madrid, Malaga, Seville, Toledo, Valencia, 17. Alicante, Badajoz, Feast of St. John, 24. Burgos, Segovia, Feast of Sts. Peter and Paul, 29.

July: Santander, Sundays in July, August, July 4, 11, 18, 25; August 1, 8, 15, 22, 29. Pamplona, St. Fermin's Fair, 7-14. Valencia, St. James's Fair, 19-21.

August: Corunna, *Semana Grande*, 1-10. Vitoria, Feast of the White Virgin, 5. Albacete, fair, 7-15. Salamanca, fair, 8-21. Malaga, fair, 9-19. Pontevedra, Zamora, fairs, 10. Gijon, San Sebastian, *Semana Grande*, 12-18. Seville, Assumption Day, 15. Bilbao, *Semana Grande*, 15-22. Almeria, fair, 18-28. Linares, 28.

October: Soria, Feast of St. Saturio, 2. Zafra, fair, 4. Saragossa, fair, 11-18. Jaén, fair, 17-24.

—R. M., JR.



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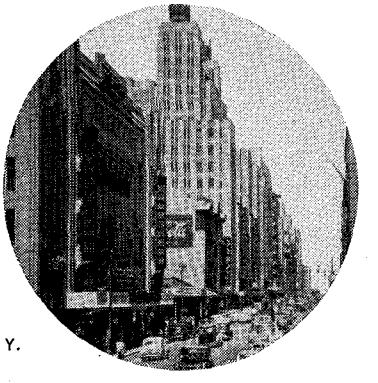

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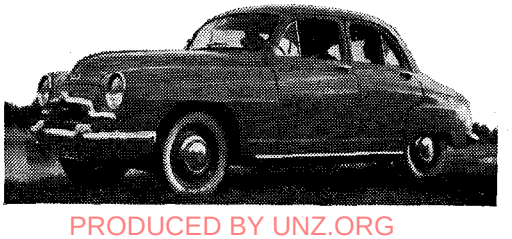

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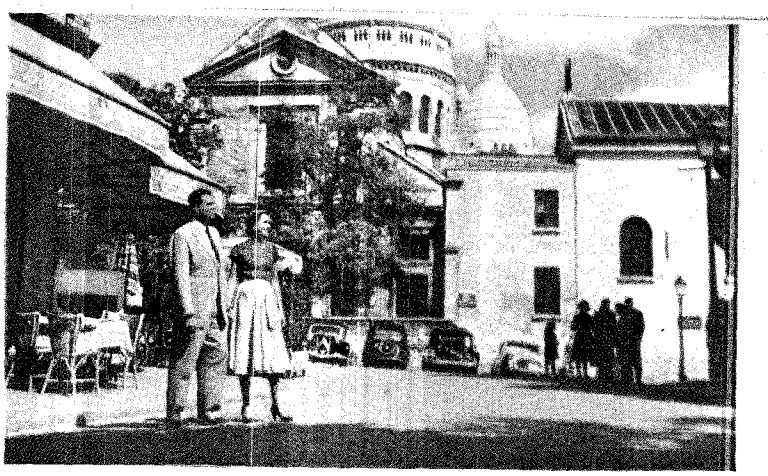
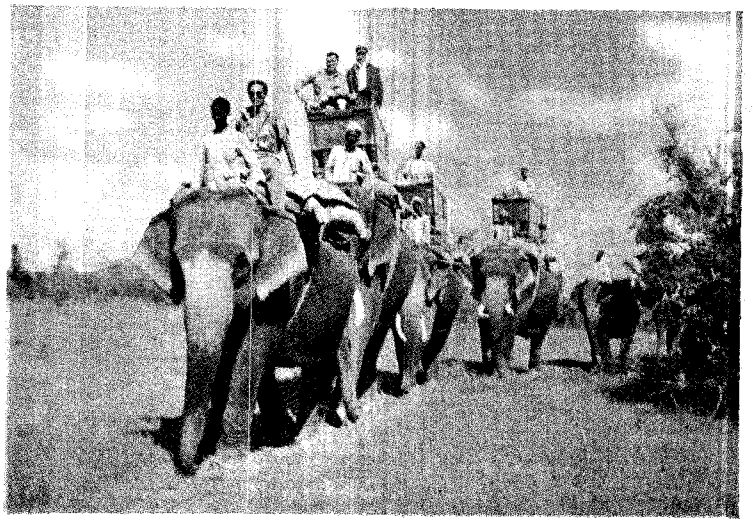


India, once "far away," is now linked directly with New York by Pan American's famous Super-6 Clipper Tourist service, *The Rainbow.* You can have *economy all the way* between Calcutta and New York on *The Rainbow*—or a big, wide comfortable berth like the one shown at the right on the regular-fare, first-class service



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Rio de Janeiro from New York	828	723
Buenos Aires from Miami	918	779
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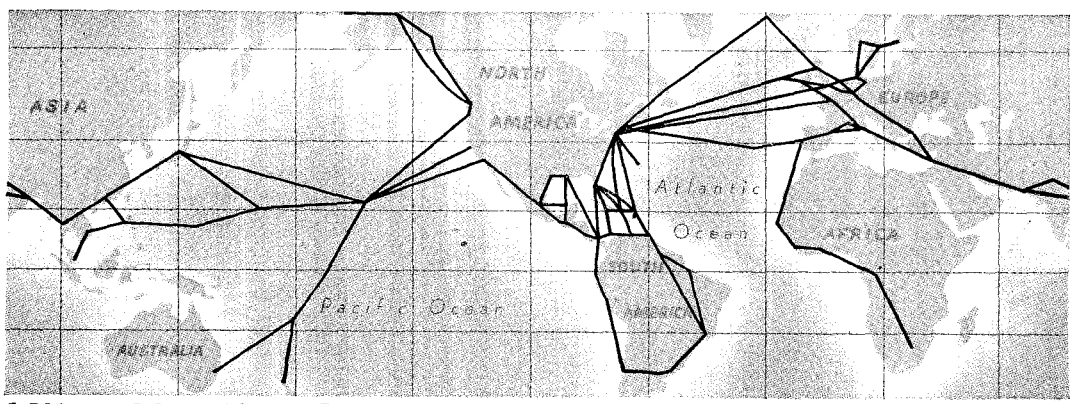

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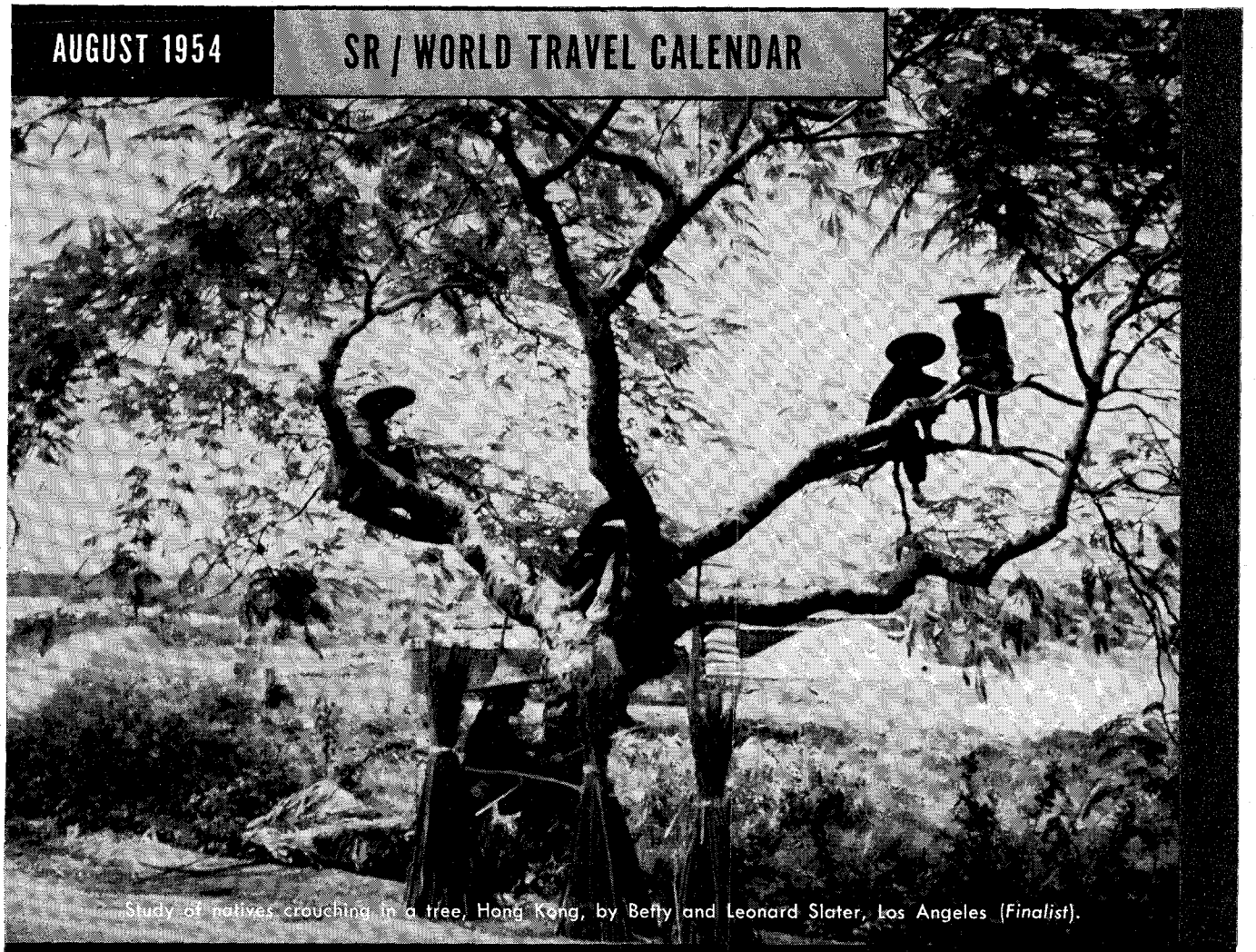
AUGUST 1954 — SR / WORLD TRAVEL CALENDAR



Study of natives crouching in a tree, Hong Kong, by Betty and Leonard Slater, Los Angeles (*Finalist*).

SUN	MON	TUES	WED	THURS	FRI	SAT
1 Shakespeare Festival. Ashland, Ore. To Aug. 31.	**2** Grand Fete. Bayonne, France. Pelota bullfights, folk dances. Aug. 1-7.	**3** Horse-show week. Dublin. A world top equestrian event. To Aug. 7.	**4** Royal Nat. Eisteddfod. Ystradgynlais, Wales. Aug. 2-7.	**5** Festival. Bregenz, Austria. Ballet, operettas. July 24-Aug. 15.	**6** Star Festival. Sendai, Japan. To Aug. 8.	**7** Fair. Fredericia, Denmark. Silver, china, dairy products. Aug. 5-15.
8 Hula Festival, Honolulu, Hawaiian Islands. Dancing contests. Aug. 1, 8, 15, 22, 29.	**9** "Sinjska Alka." Sinj, Yugoslavia. Annual horsemanship tournament.	**10** Music Festival. Menton, France. Aug. 2-13.	**11** Semana Grande. San Sebastian, Spain. Songs, dances. Aug. 8-15.	**12** Opera Festival, Munich, Germany. Aug. 12-Sept. 19.	**13** Tuna Tournament. Bergen, Norway. Aug. 6-14.	**14** Pakistan Day. Nationwide in Pakistan.
15 "Mystery of Elche," Elche, Spain. Ancient drama staged on Assumption Day.	**16** Shakespeare Festival. Yellow Springs, O. At Antioch College. Throughout Aug.	**17** Greek Drama, Taormina, Italy. At open-air theatre. To Aug. 25.	**18** Red Waistcoat Fete. Vila Franca de Xira, Portugal. July 11-19.	**19** Film Festival. Venice, Italy. To Sept. 11.	**20** Fair. Izmir, Turkey. Products of East and West. To Sept. 20.	**21** Central Canada Exhibition. Ottawa, Canada. To Aug. 28, except Sundays.
22 Edinburgh Festival. Edinburgh, Scotland. Aug. 22-Sept. 11.	**23** Nat. Amateur Golf Match. Detroit, Mich. To Aug. 28.	**24** Race Week. Baden-Baden, Germany. Grand Prix horse race.	**25** St. Erik Fair. Stockholm, Sweden. Aug. 21-Sept. 5.	**26** Tilting contests. Island of Walcheren, Holland. Folkloric event.	**27** Canadian Nat. Exhibit. Toronto, Canada. Nation's biggest show. To Sept. 11.	**28** Grand Pardon. Plonevez-Porzay, France. Aug. 28-30.
29 Galway Races. Most colorful race meet in Western Ireland. Aug. 30.	**30** Berlin Festival. Berlin. Music, art exhibit, ballet. To Sept. 20.	**31** Nielsen Music Festival. Copenhagen. Aug. 30-Sept. 23.				

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Pages from a Calendar

Continued from page 19

first put into regularly scheduled commercial service by British European Airways between Liverpool and Cardiff. This fall Belgian pilots of Sabena Airlines started whirring between Brussels and Lille and Maastricht with passengers. A short-haul line carries travelers between New York's airports, and helicopters are being used to run the mail in Chicago and Los Angeles. Perhaps 1954 would mark the beginning of helicopter service between metropolis and airport, cutting down the disproportionate time consumed in getting out to places like Detroit's Willow Run, thirty-two miles from the city. Helicopters seem to be the answer to small, short-run airlines, and some planners and visionaries thought they would eventually replace suburban buses.

While helicopter aircraft with their fantastic rotors and outlandish little propellers on their tails were setting new marks of usefulness, other flying machines, striving to eliminate the propeller altogether, were appearing on new routes every day.

At the very moment that American Airlines was demonstrating that it could span the American continent in one quarter of a day Air France put a new Constellation on its transatlantic service also equipped with Wright turbo-compound engines. What the new motor did was to pipe waste exhaust gases through a series of turbines, returning this energy into the crankshaft. The difference is a 20 per cent increase in power at no increase in fuel consumption. In a DC-7 four new Wright engines would add 50 mph to the speed of the DC-6B. A Constellation with the same power plant could travel about 25 mph faster than the old model. Eastern Airlines flying new Constellations which they are calling Super C's quote New York to Miami in three hours, forty-five minutes. National Airlines in DC-7's are scheduled in three hours, thirty minutes. Pan American (which has ordered jets) announced the purchase of DC-7B's, a long-range version of the DC-7, last of the piston engines.

Air France decided to combine the new speed of the Wright engine with new luxury. Its Wright turbo-compound-powered Constellations were flying a Golden Parisian service out of New York with eight double bedrooms, a lounge, and sixteen reclining chairs. The French also began flying DeHavilland Comets from Paris to Algiers, covering the 1,000 miles in

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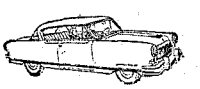

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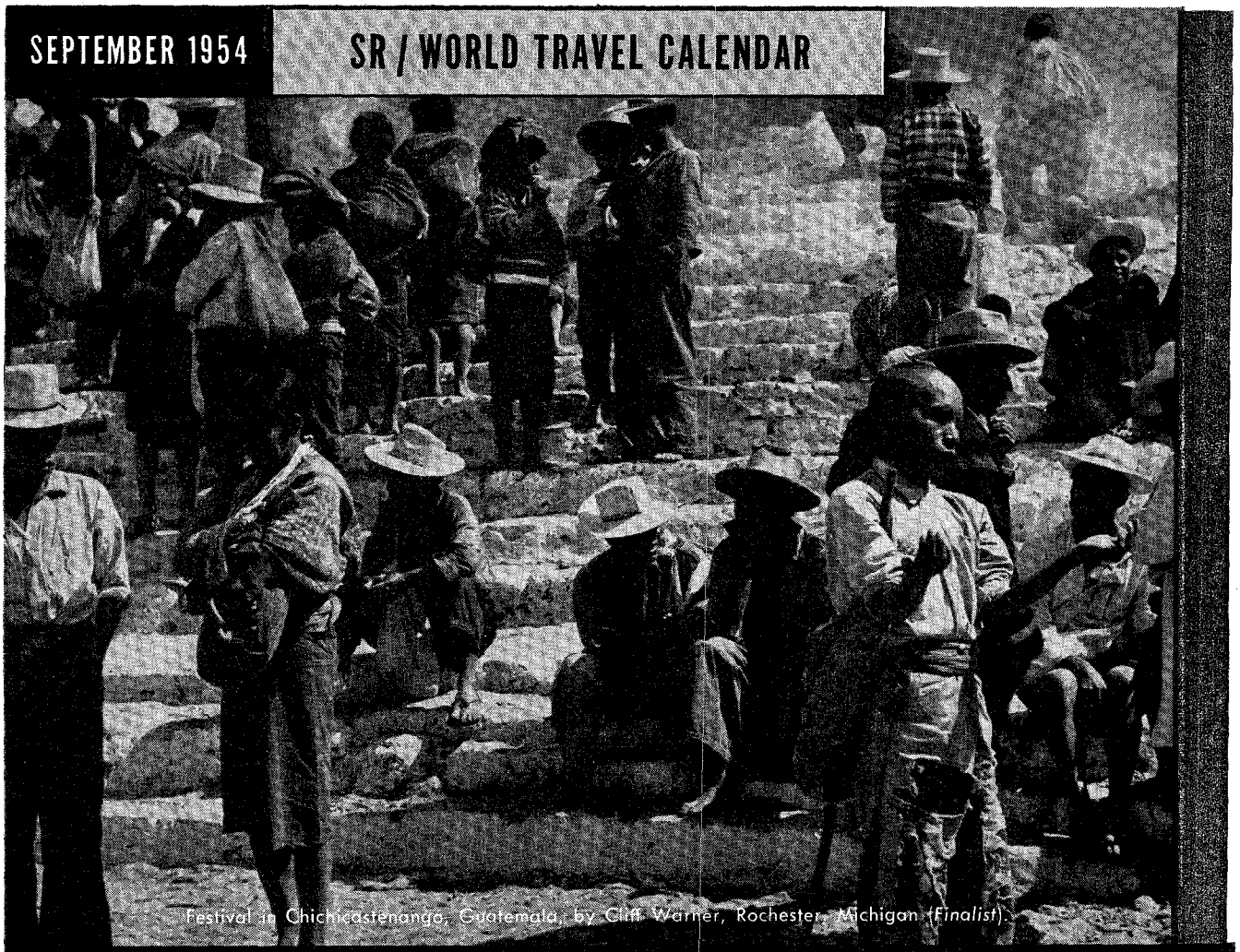
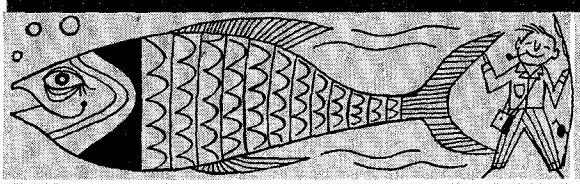
SEPTEMBER 1954 — SR / WORLD TRAVEL CALENDAR



Festival in Chichicastenango, Guatemala, by Cliff Warner, Rochester, Michigan (*Finalist*).

SUN	MON	TUES	WED	THURS	FRI	SAT
			**1** Royal Braemar *Games. Braemar,* Scotland. Athletic meet, concerts. Sept. 1-6.	**2** International *Fair. Damascus,* Syria. Industry, agriculture. To Oct. 1.	**3** Music Festival. Besançon, *France.* Ballet, visting orchestras. Sept. 2-12.	**4** Look Around Day, *Copenhagen.* Visits to places usually closed to public.
5 Historical regatta. Venice, Italy. Nautical parade, races on Grand Canal.	**6** Three Choirs Festival. Worcester, England. Sept. 5-10.	**7** Piedigrotta. Naples, Italy. Popular song contest, parade. Sept. 7, 8.	**8** St. Leger. Famous horse race for 3-yr-olds. Doncaster, England. Sept. 5-10.	**9** Feast of St. Ciaran, Clonmacnois, Ireland. Pilgrimage to famous shrine.	**10** Yugoslav Music Festival. Opatija, Yugoslavia. To Sept. 20.	**11** 11th International Tuna Cup Match, Wedgeport, Nova Scotia. To Sept. 16.
12 Fair. Ghent, Belgium. Industry, *handicrafts* from home and abroad. To Sept. 27.	**13** Women's Amateur Golf Championship. Sewickley, Pa. To Sept. 18.	**14** Manx Grand Prix *auto race.* Isle of Man, England. To Sept. 16.	**15** Fair. Marseilles, France. Products, handicrafts of French colonies. To Sept. 30.	**16** Mexican Independence Day. Chief events in Mexico City. Begins Sept. 15.	**17** Sumo (Japanese wrestling). Tokyo. Title matches. To Sept. 30.	**18** Sacra Musicale Umbra, Perugia, Italy. 8th annual. Sept. 18-Oct. 4.
19 October Festival. *Munich,* Germany. World's biggest beerfest. Sept. 18-Oct. 4.	**20** *Comptoir Suisse.* Lausanne, Switz. Farm, trade fair. Sept. 11-26.	**21** Alpine auto, motorcycle races. Austrian Tyrol.	**22** *Queen Juliana* rides to Parliament. The Hague, in golden coach.	**23** Our Lady of Ransom. *Barcelona.* Bullfights, folklore contests. To Sept. 26.	**24** Speed Trials. Petworth, England. Auto races.	**25** *Fair.* Berlin. Machinery, radio, television. To Oct. 10.
26 All-Ireland football *final.* Dublin. At Croke Park.	**27** Music contest. Geneva, Switzerland. 10th contest *for musicians.* Sept. 20-Oct. 3.	**28** Azalea Festival. Pietermaritzburg, *South Africa.* Sept. 24-30.	**29** Fair. The Hague, Holland. Especially *for women.* Sept. 25-Oct. 6.	**30** Art Show. New York. Semi-annual Washington Sq. outdoor show. Sept. 15-Oct. 15.		

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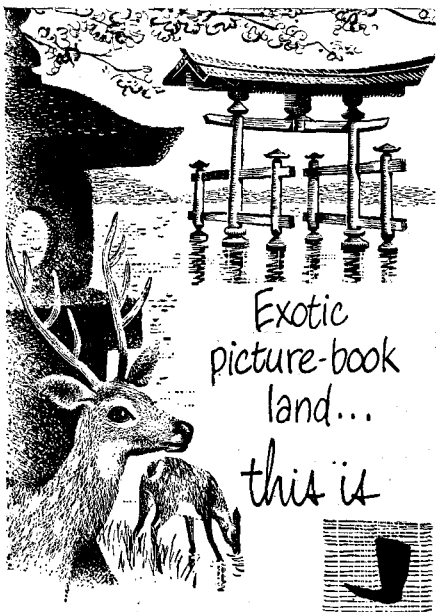

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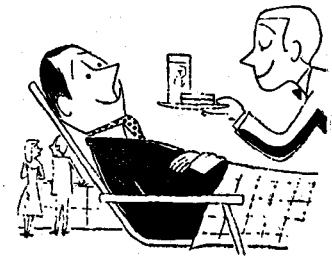
two hours. Flying at 38,000 feet, one reporter told of seeing the Pyrenees from one side of the plane and the Alps from the other. To BOAC, which had pioneered the Comet in 1952, this was old hat. The line's four-times-a-week whisk from London to Rome (two hours) had become as routine as tea at four. Sir Miles Thomas, head of the line, had new ideas. In April 1954 he would begin one-stop service from London to Nairobi. In June 1954 he would begin flying the Comet II from London to Buenos Aires, running by way of Lisbon, Dakar, Recife, Rio, and Buenos Aires. In a pioneering flight a British Comet had covered the 6,000 miles between London and Rio in twelve and one half hours of flying time. The overwater portion from Dakar to Recife had been spanned in four hours and thirty-six minutes, a new record for the South Atlantic.

As for the North Atlantic, it would have to wait for the Comet III. The first such ship would appear late in 1954, with delivery of later models by 1955 and service probably not before 1956.

Meanwhile British European Airways, BOAC's Continental brother, took delivery of a fleet of Vickers Viscount turbo-jets and by year's end was running them from London to seventeen European cities, covering half of BEA's mileage. Cruising at 325 mph the Viscount is not as fast as the new American DC-7 piston aircraft, but it is easy to service and ground time is actually cut in half. Thus, BEA has been able to slice a full two hours from its run from London to Stockholm, which puts in at Copenhagen for servicing.

WHEREAS man's new technocratic advances in the air would speed him to far corners faster than ever before, developments were needed to bring more of the world within the realm of the salaried traveler. Hope came late in 1953 from Honolulu, where members of the International Air Transport Association spent eighteen days working out new fares. Beginning in 1954 tourist-class air service would be opened to the Pacific, an area that had hitherto been all but out of the question to anyone less than well heeled. Whereas the first-class fare from San Francisco to Tokyo was billed at $650, the new tourist rate dropped the price to $488. The fee to Hongkong, pegged at $726, would be $550 if you traveled tourist. With the start of the new year it would be possible for a passenger to fly completely around the world on tourist services for about $1,100, a dreamy experience hitherto priced at $1,700. A Chicago travel agency sent a pretty model on a record-breaking

Sail the mild-weather SUNLANE



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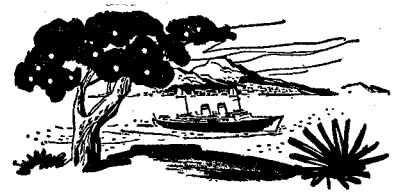

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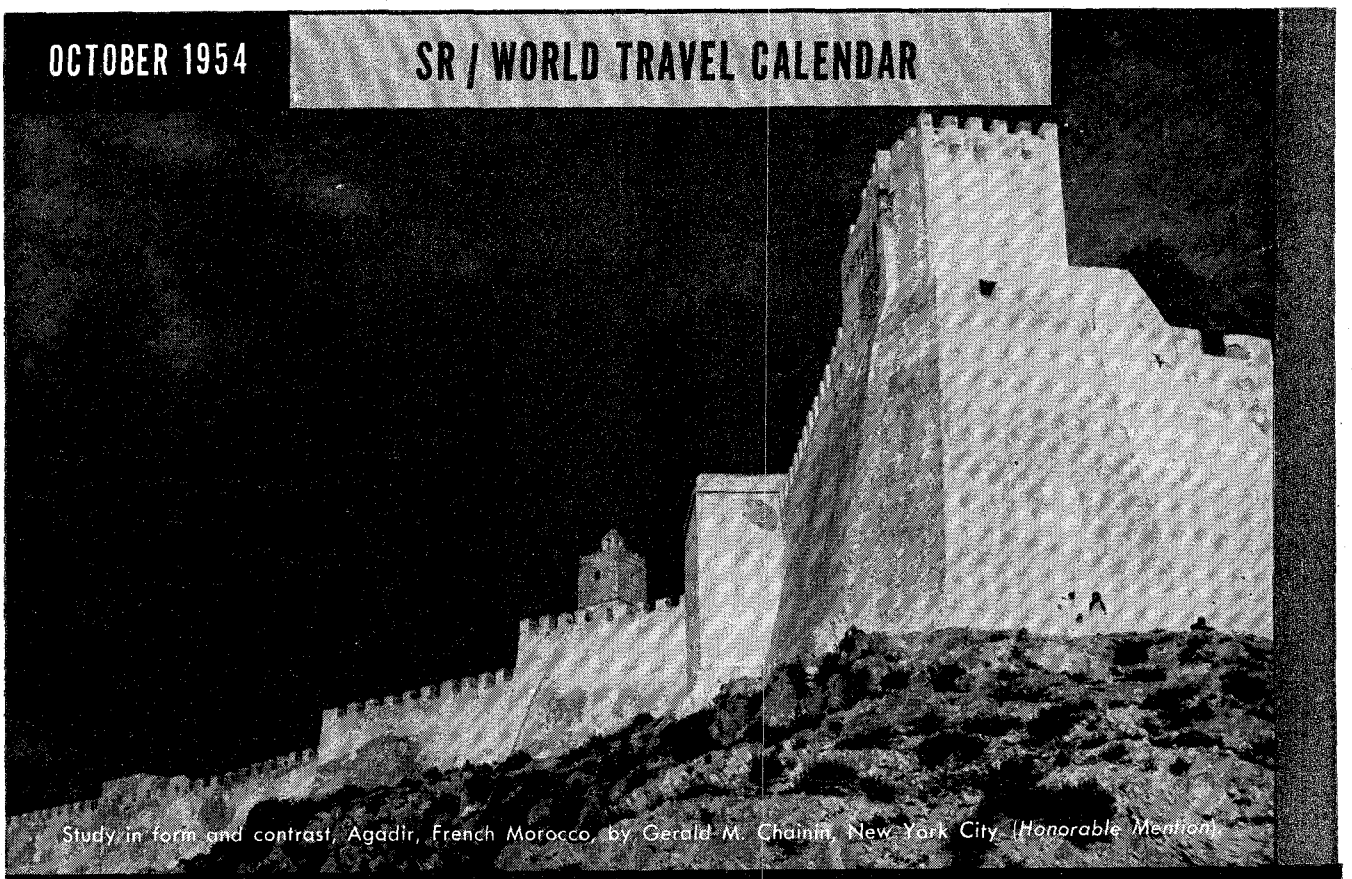
OCTOBER 1954 — SR / WORLD TRAVEL CALENDAR



Study in form and contrast, Agadir, French Morocco, by Gerald M. Chainin, New York City. *(Honorable Mention)*

SUN	MON	TUES	WED	THURS	FRI	SAT
					1 Auto show. Paris. Bikes, sports equipment shown too. To Oct. 10.	**2** Vintage Festival. Neuchâtel, Switzerland. Parade, flower show. Oct. 2, 3.
3 Prix de l'Arc de Triomphe. Paris. Horse race.	**4** Fair, bullfights. Vila Franca de Xira, Portugal. Oct. 3-10.	**5** Contemporary literature exhibit. Cheltenham, England. Oct. 4-8.	**6** Motorboat championship race. Needles, Calif. Title races on Colorado River.	**7** All-Irish Art Exhibit. Dublin. To Oct. 31.	**8** Trade fair. Oran, Argeria. North African products. Oct. 2-17.	**9** Bach Festival. Bath, England. To Oct. 16.
10 Deed of Cession. Annexation of Fiji by British re-enacted in Fiji.	**11** Feast of Our Lady of the Pillar. Zaragoza, Spain.	**12** Gaelic Festival. Dublin. Music, literature contests. Oct. 9-17.	**13** Pilgrimage, Fatima, Portugal. Begins Oct. 12.	**14** Pioneer Days. Palm Springs, Calif. Chuck-wagon meals. To Oct. 18.	**15** Jacaranda Festival. Pretoria, South Africa. To Oct. 21.	**16** Golden Cup auto race. Palermo, Sicily.
17 Aloha Week. Honolulu, Hawaiian Islands. Native dances, music. To Oct. 23.	**18** Alaska Day. Sitka, Alaska. Costume ball recalls transfer in 1867.	**19** "Benichon." Chatel-St.-Denis, Switzerland Folk Festival. Oct. 17-19.	**20** Motor show. London, England. To Oct. 30.	**21** Feast of Black Christ. Portobello, Panama. Nighttime procession.	**22** Domestic arts exhibit. Algiers. North African handicrafts. To Nov. 7.	**23** State Fair. Shreveport, La. Band contests, football game. To Oct. 31.
24 An t-Oireachtas. Dublin. Gaelic cultural festival. To Oct. 31.	**25** Grand Prix of Penya Rhin. Barcelona, Spain. Auto race.	**26** Autumn fair. Basel, Switzerland. Mostly domestic products. Oct. 23-Nov. 7.	**27** North-South Golf match. Pinehurst, N. C. Oct. 25-30.	**28** Livestock show. San Francisco. Pick national rodeo champ. To Nov. 6.	**29** Turkish Republic Day. Nationwide in Turkey. Parades in Ankara, Istanbul.	**30** Halloween. Anaheim, Calif. Representative community festival. Oct. 30, 31.
31 Final weekly pilgrimage, Rio de Janeiro, Brazil. Our Lady of the Rock.						

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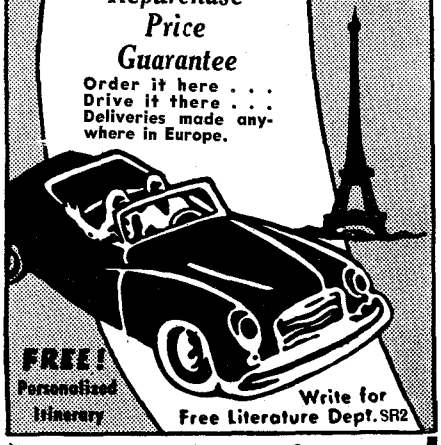

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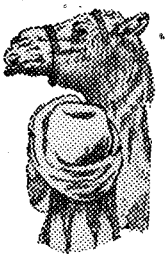
While the IATA opened new tourist markets to the Pacific, it further encouraged travel in that direction by calling for increases on both the tourist and first-class air services to Europe. Fortunately, most of the increases are negligible, *e.g.*, on the basic New York to London route, $5 up on the first-class in-season fare, $15 up on tourist class in season.

As the airlines concentrated on speed the steamship lines bent their efforts on bringing the tourist-class passenger, that poor misbegotten traveler, out of the steerage and into the sunlight. Early in December the Swedish American Line brought its new *Kungsholm* into New York harbor and showed off some unheard-of comforts for the budget traveler, among them: outside rooms for all, air-conditioning throughout, every stateroom with toilet, shower, and telephone. The *Kungsholm* followed the swing to improved tourist-class service on the North Atlantic that had been pioneered by the Holland-America liners *Ryndam* and *Maasdam* and abetted by an earlier arrival this year, the Greek ship *Olympia*.

If anything, the *Kungsholm* went even a little farther to bring that former untouchable of the Atlantic up from the hold and into the plush parlors. Not only will every third-class passenger have a porthole, but he will also be able to regulate his own temperature in his stateroom. An automatic system will insure that his private bathroom will be just a little bit warmer than the room itself. The majority of tourist-class staterooms are for two people. Outside staterooms for all is a rule that extends down to the crew quarters and also up to the dog kennels. No man or beast sails the *Kungsholm* without a view of the briny. The crew's quarters are also air-conditioned, but should any crewman get overheated during the ship's cruises into warmer water he could always take the plunge in the staff's own swimming pool.

Sailing between New York and Sweden will be only one mission for the *Kungsholm*. During the dead of winter, when none but an acutely homesick Swede would head for the homeland, the trim white ship will sail into the Caribbean and later down to South America. Her wise Scandinavian owners have had her built with an eye to quick seasonal conversion to a warm-water yacht. The roof of a topside salon can be dismantled to form a large outdoor veranda. A portable pool can be set up in a hatch to supplement the magnificent tiled permanent pool below decks. Push a sliding panel here and there and the

Egypt
and the
Mediterranean



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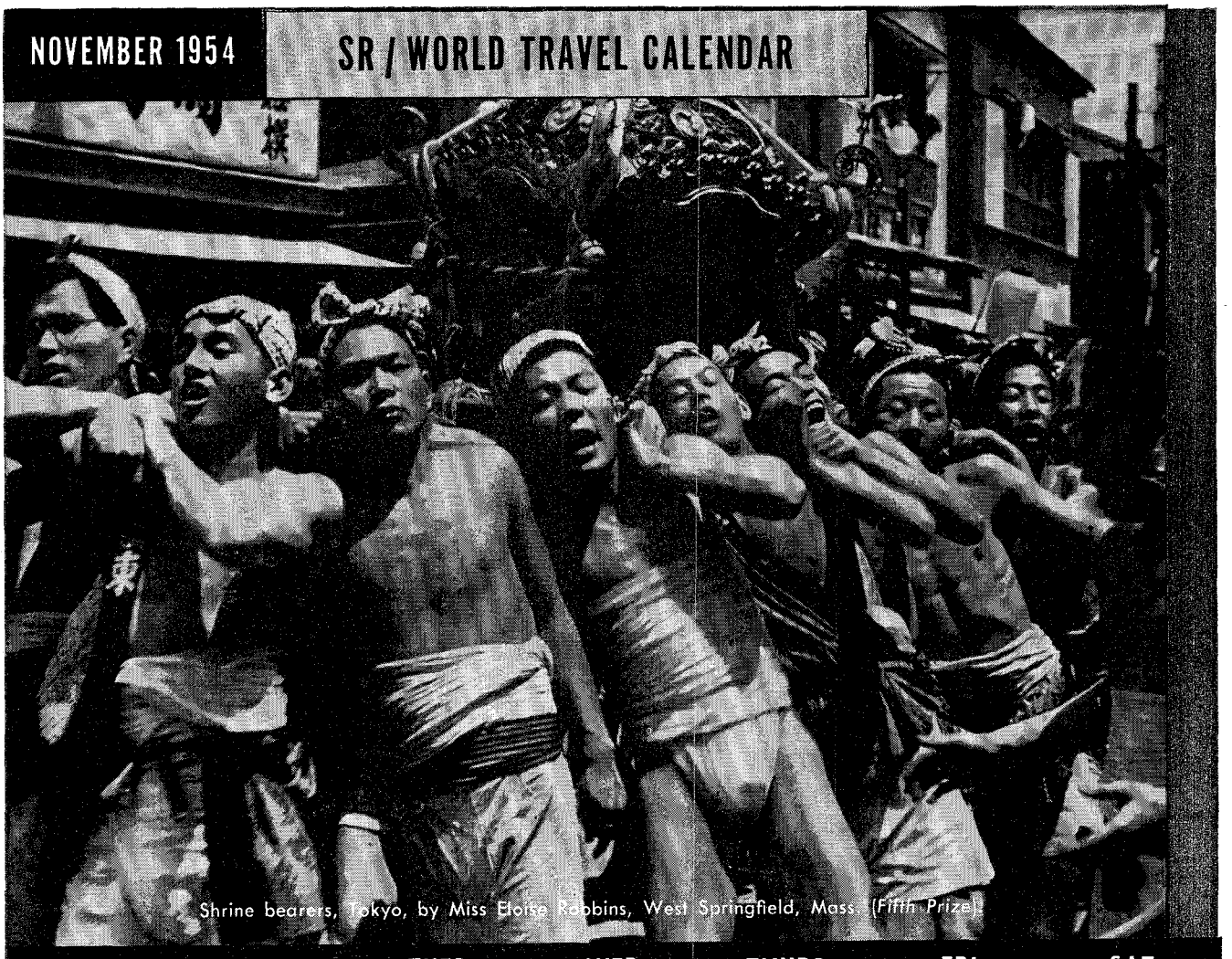
NOVEMBER 1954 SR / WORLD TRAVEL CALENDAR



Shrine bearers, Tokyo, by Miss Eloise Robbins, West Springfield, Mass. (Fifth Prize)

SUN	MON	TUES	WED	THURS	FRI	SAT
	1 Bermuda chub fishing contest. Bermuda. To March 31.	2 Melbourne Cup. Melbourne, Australia. Well-attended horse race.	3 Culture Day. Japan. Art shows, athletic contests.	4 Aloha Week. Maui Island, Hawaii. Dances, athletics, music. Nov. 1-8.	5 Gastronomic Fair. Dijon, France. Nov. 1-14.	6 Fair. Herve, Belgium. Festivities of district miners.
7 Religious procession. Montaign, Belgium. March of the candles.	8 State Fair. Phoenix, Ariz. At State Fair Grounds, Nov. 5-14.	9 Lord Mayor's Show. London, England. Ancient pomp, ceremony.	10 Youth Day. Indonesia. Parades, fireworks, native dances.	11 "Las Posadas." Claremont, Calif. Portrayal of Mexican Christmas. To Jan. 1.	12 Fair. Golegã, Portugal. Feast of St. Martin. Nov. 10-12.	13 Six-day bike race. Munich, Germany. Nov. 11-17.
14 Wine show, auction. Beaune, France. Nov. 13-15.	15 Republic Day. Throughout Brazil. Parades, sports in Rio.	16 Fishing Rodeo. Honolulu, Hawaiian Island. Weather determines exact date.	17 "Feis." Galway, Ireland. Music festival. To Nov. 20.	18 5th Mexican Pan-Am auto race. Guatemala border to Rio Grande. To Nov. 22.	19 Mohammed's birthday. Important holiday in Moslem countries.	20 $25,000 Golden West Trot. Inglewood, Calif.
21 Feast of Madonna della Salute. Venice, Italy. Dates from 1630.	22 Liberation Day. Beirut, Lebanon. Military parades, ceremonies. To Nov. 30.	23 National rifle championship. Havana, Cuba. Nov. 21-25.	24 Livestock fair. Huesca, Spain. Bullfight season closes. Nov. 23-25.	25 Balloon parade. New York City. Thanksgiving Day feature.	26 Opera festival. Dublin. Nov. 22-Dec. 18.	27 Western Band Review. Long Beach, Calif. 7,000 musicians.
28 100-mile nat. modified auto championship race. Palm Beach, Fla.	29 Livestock show. Los Angeles, Calif. Nov. 27-Dec. 2.	30 "San Andres." Nationwide, Dominican Republic. Traditional dances.				

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unblemished naivete of the children's playroom is transformed into a cruiser's bar and grill.

The Swedes can congratulate themselves for arriving in New York with such an ambidextrous ship at the beginning of the fattest cruise year in history. More than a 150 sailings have been scheduled out of New York this winter and early spring and, while some are pegged as low as $175, anyone who wonders where all the money comes from might be interested to hear that on the *Caronia's* great cruise to Japan, India, and other exotic places (ninety-nine days, 34,000 miles, twenty-five ports) with single berths selling at a minimum of $2,750 and suites for two at $29,000 the only space the Cunard Line has left is "a few choice accommodations in higher rate brackets."

WITH so many opportunities for people to shuttle into each other's living rooms on the opposite side of the world at incredible speeds and at reduced prices that fall inside hitherto untouched income brackets, there were those who shook their heads and wondered if the world would not soon be fused into one unrecognizable mask. Anybody who was trotting the globe as 1953 came to an end knew that such an eventuality, if indeed it was really that, belonged to another eon. One had only to climb on a plane in New York, as I did the other week, and arrive in Ireland with the dawn's light. Randy Turpin and Bobo Olson were having it out in Madison Square Garden as we flew the sea. At the counter where the liquor is sold tax and duty free a couple of jackeens were hashing the fight. We asked who won, and one took his tweed cap from his head and scratched. "Ah, 'twas h'Olson," he said. "And no knockout, h'either. Twas p'ints he won on, he did." Then you got in the plane and flew another hour or so and landed in Paris, and while the plane was refueled you dined in the transient restaurant at Orly Field.

The aeronauts could bring on the jets, and throw the jets away for rockets. And people could fly from Helena to Belfast between courses, but it seemed certain that as long as Belfast looked different to the people from Helena rubbernecking by means that were cheaper, faster, or more comfortable would be a pretty active occupation. The pages fore and aft are studded with the best events of fifty countries for the next 365 days, from the 150th anniversary of Haiti's independence now under way at Port au Prince to the fireworks due to explode at Funchal on the isle of Madeira next New Year's. In between is a world of wonders and a fresh new year in which to explore them.

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DECEMBER 1954 — SR / WORLD TRAVEL CALENDAR

Bathing beauty on beach, Maracaibo, Venezuela, by Miss Marianne L. Simpson, Bar Harbor, Maine (*Finalist*).

SUN	MON	TUES	WED	THURS	FRI	SAT
			1 Music Week. Helsinki. Concerts, opera, ballet. To Dec. 8.	**2** Winter market, Bossekop, Norway. To Dec. 9.	**3** Lovers' Fair. Arlon, Belgium. Giant match-maker rules the festival.	**4** Band marching contest. Harrisburg, Pa.
5 Arbor Day. Beirut, Lebanon.	**6** Smithfield Show. London. Livestock, agriculture. To Dec. 10.	**7** Bodhi Day (Buddhist festival). Hawaii and the Orient.	**8** Marian pilgrimage. Lourdes, France. Last one of the year.	**9** $10,000 open golf match. Miami, Fla. Dec. 9-12.	**10** Nobel Prizes awarded. Peace prize in Oslo. Others in Stockholm.	**11** "Escalade." Geneva, Switz. Patriotic celebration, masked balls. Dec 11, 12.
12 Guadalupe Day. Latin - American countries. Processions, services.	**13** St. Lucia Day. Throughout Sweden. Honors Queen of Light.	**14** Italian opera season opens. Milan, Palermo, Naples, Rome, Italy. To May.	**15** "Las Posadas." Mexican, Texas towns. To Dec. 24.	**16** Pioneer Day, Pretoria, South Africa. Pageants honor Voortrekkers.	**17** 51st anniversary of first flight by airplane. Kitty Hawk, N. C.	**18** Fiesta. Chichicastenango, Guatemala. To Dec. 21.
19 Nuts Fair. Bastogne, Belgium.	**20** $15,000 fishing tournament. Miami, Fla. Dec. 20-Apr. 18.	**21** *Christmas Oratorio.* Beirut, Lebanon. Academy of Fine Arts. To Dec. 23.	**22** Recreation of City of Bethlehem. Raton, New Mexico. Dec. 18-31.	**23** Kris Kringle Fair. Nuremburg, Germany. Closing day of month-long fair.	**24** Christmas Eve in Bethlehem, Jordan. Midnight mass in Church of Nativity.	**25** Pontifical Mass. Church of Annunciation, Nazareth, Israel.
26 Boxing Day (British). Highlighted by Gombey dances in Bermuda, Nassau.	**27** Auto Race. Taormina, Italy. VII Coppa Automobilistica di Natal.	**28** Mid-winter Sports Carnival. New Orleans, La. Dec. 26-Jan. 1.	**29** Steeplechase. Cheltenham, England. Race meet Dec. 29, 30.	**30** Toys, gadgets exhibit. London. To Jan. 8.	**31** Fireworks displays. Pikes Peak, Colo., Funchal, Madeira, Portugal.	

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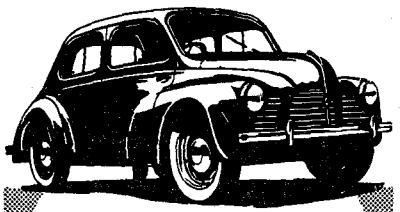

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Shades of Ould Sod

"James Reynolds's Ireland" *(Farrar, Straus & Young. 275 pp. $10) and* ***"The Silent Traveler in Dublin," by Chiang Yee*** *(John Day. 146 pp. $7.50) capture the spirit of the Emerald Isle in prose and drawing, the first being the work of a native of the Ould Sod, the latter the work of a Chinese artist-philosopher.*

By Harrison Smith

EVEN the most pedantic of writers who takes Ireland, or any part of it, for his theme must at some point betray his scholarship and succumb to the peculiar magic and the beauty of the Emerald Isle. It is a country where history is confused with ageless legends and fairy tales, and where poetic or mystic speech may come out of the mouths of the most unlikely people. But when the writer possesses imagination and is willing to accept the facts that in Ireland the past and the present are inextricably mingled, and that nature, man, and the beasts of the fields live in harmony together, a delightful and sensitive story or volume may emerge. "James Reynolds's Ireland" and Chiang Yee's "The Silent Traveler in Dublin" are strangely opposite and each in their own way a collectors' item for *aficionados* of that small country; the first the work of a well-known Irish writer and artist, the other of a Chinese-born artist who has become known as a writer and who calls himself "The Silent Traveler in Dublin."

"James Reynolds's Ireland" is a singularly large and beautiful volume, filled with anecdotes, Irish humor, personal adventures, and recitals of ancient legends and ghost stories. It is also full of horses, since little Shamus Reynolds determined before his tenth year to spend his life amongst the large equine population of Ireland rather than the human beings who governed his life.

Reynolds is a dashing, romantic landscape painter, but his reputation as an artist has been gained for the most part by his spirited drawings of hunters and race horses. The book is embellished with some forty of his black-and-white illustrations and ten color reproductions, six of which originally appeared in "Ghosts in Irish Houses," published in 1947. For a man born for the saddle he is a remarkably good illustrator, as his "Ireland" and four or five other books, brought out in the same handsome format, have proved.

Mr. Reynolds is also an excellent

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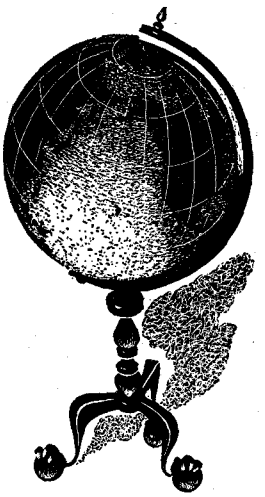

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storyteller and a unique biographer. No one but an Irishman who has studied his own life, countrymen, and the flora and fauna of his land with a shrewd and humorous eye could have written this book. He is able to endow the horses he has met, or those who have condescended to carry him on their backs, with individuality, and an equine sense of humor.

He has turned his back on the eternal criticism from outside his country, ("there is so much misery in the damp cottages and filthy slums") and on his own knowledge that Ireland is not paradise on earth, and has determined to show that the Proud Gael and his way of life have never lost identity and that Kathleen ni Houlihan, created somewhere in the mists of antiquity, *is* Erin and that she is still "casting her spell athwart her island demesne." In his foreword he writes, "I do not let the harassments and national ills of Ireland blind me to the amazing beauty of the countryside, the wit and grace of speech, the music, the poetry, the drama in the streets and highroads. I hope to evoke for my readers this richly turfed island by drawing on the three media to which I am most responsive, the pungency of everyday speech, wherein ancient legend is made immediate, the physique of the country itself, with its glory of lake, mountain, and valley, and the drama of Irish history."

However colored with the romantic spirit it may be, Mr. Reynolds's life, boy and grown man, might be envied by any male reader. Ireland as he reveals it is the perfect country to tramp across, north, east, south, or west, for every county differs from the next, and it is girt by the sea, which surges on its limestone cliffs, and everywhere there are hills and mountains, deep estuaries and lakes, and always within sight the ancient ruins of an abbey, fortress, castle, or tall round tower. It is a land haunted by its past, invaded through the centuries by raiders and conquerors, fought over by its own clans, ravaged, raped, and bloodied, from the dawn of history to modern times, yet indomitably maintaining its own poetic soul and creating inextinguishable tales of brave warriors and beautiful women.

Young Shamus discovered early in life the delight of solitary walks. The memory of his first journey afoot, carrying a sketchbook and pencil, to the castle of friends who were to put him up for the night is the beginning of his fine book. "This first long walk on my own brought changes in my life," he writes. "It gave me a taste which I have cherished and guarded, for more than anything else it has aided me to develop and bring to fruition what talents I have."

If the reader wants to know about Irish food, the screaming ghost of a princess, the effect of weather on Irish life, the breeding of fine dogs, the gypsy who insisted she was married to Mr. Reynolds, Irish theatres, the Dublin Horse Show, or a hundred other oddities and charms of Irish life and history, it can be found in these pages. "James Reynolds's Ireland" is a book to treasure, but certainly not to gallop or trot through.

CHIANG YEE's "The Silent Traveler in Dublin" is also a book to be read at leisure, though it has no other resemblance to "James Reynolds's Ireland" except the author's affection for the place he is writing about. Mr. Yee has been silent in the same charming manner in New York, Edinburgh, and Yorkshire, though it is perhaps difficult to conceive of an elderly Chinese artist and philosopher, a follower of Confucius, discovering "a beautiful and happy picture" of life in the world's largest and most strident city. Mr. Yee possesses wit and humor, both qualities owned by the Irish people to a high degree. His twelve plates in color, four in monotone, and forty-seven line illustrations are delicately charming and precise.

If the reader is looking for a guidebook of Dublin, one of the most graceful small capitals of the world, he will not find it in Chiang Yee's book. It rambles in an anecdotal way around Dublin and its environs, discovering amusing people, odd corners, lovely vistas, and strange incidents, as well as the tranquil ease of a city that seems to have survived foreign rule and revolution, weathered but otherwise untouched by time.

The flavor of this slim volume can be discovered in the titles of his nineteen chapters, none of which appear to have much to do with the city he visited. All of them begin with "How I": "How I Won the Friendship of Two Cats," "How I Went in Search of a Giant Panda," "How I Picked up a Whip for a Young Lady," and so forth. The first is concerned with visiting Lord and Lady Longford, celebrated patrons of the Irish Theatre; in the second the panda he looks for is found stuffed in a museum; in the third Mr. Yee is offered a grossly painted naked lady in St. Steven's Green, and the fourth contains his only anecdote about a horse. Altogether it is a cheerful, friendly, and unlabored book, and it will probably tell the traveler as much or more about Dublin, its customs and its people, than the most industrious notetaker could achieve.

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One Man's Asia

"Tigerland and South Sea," by Olle Strandberg *(Harcourt, Brace. 243 pp. $3.50), is a Swedish journalist's report on his search for "paradise on earth" through India, China, Siam, Tahiti, and other corners of the Far East. Below it is reviewed by Robert Payne, author of "The Revolt of Asia" and other volumes.*

By Robert Payne

ONLY too well we know those disenchanted travelers in Asia. They sit in the saloons, nursing their *stengahs,* hunching their shoulders, muttering under their breath. "I knew Sun Yat-sen in the days when he was gun-toting in Indo-China," they will tell you. "I used to say he wouldn't amount to much. Wasn't I right, sir? Look what a mess he made of things. And then the South Sea islands—stinkpots! Crawling with disease! The damned natives never did a good day's work in their lives! Burma? My dear fellow, I've given twenty years of my life to Burma, and look what it did to me!"

The voice of disenchantment echoes down the centuries: the crazy leer and the glassy eye, and then the hurt look and the stunned silence broken by the inevitable giggle. He drains the *stengah* and staggers out through the bead curtains, still roaring a curse against Asia, where the sun is too bright and the nights are endless and too many immaculate blue waves roll against too many blinding white beaches.

In "Tigerland and South Sea" Olle Strandberg is the disenchanted traveler *in excelsis.* He has seen it all, and most of it he has found intolerably wearisome. India reeks. Everyone is suspicious. Maharajahs have the profiles of birds of prey. Black lingams glisten with butter and perfumed oil, and the bloodstained goddess Kali rules over a bloody land. It is all "vice and death, sandalwood and pornography, cows and Coca-Cola." Strandberg is sickened to the core, and he writes of India like a maiden aunt in the Eighties of the last century. Gandhi is ridiculous, and Nehru, surrounded by fat Sikhs in salmon-colored turbans, is a slightly distasteful figure, worn out with care and dead tired, whose one recorded remark to Strandberg: "It's hot today, isn't it?" is recorded for posterity.

Strandberg fares little better in China. In Macao a Chinese offers him a sumptuous meal of honeyed mice, shrimps in brandy, snakes' eggs, and

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monkey brains. For some reason he feels affronted, and he is still more affronted when he goes to a Chinese hotel and is kept awake listening to their snores—"having flat noses the Chinese sound like bulldogs when they sleep." A guide with the improbable name of Mr. Wellington Ho led him to the secret hide-out of the pirate queen, whose technique consisted of running a Manila hawser between two small junks and then maneuvering them in such a way that the pirate boats were pulled towards their victim. The pirate queen turned out to be an old woman with thin gray hair and small dark eyes, who in return for a graceful knife of Swedish steel in a case offers him a richly embroidered Mandarin gown stiff with dried blood.

At the Sen Sen Hotel Strandberg is given a massage by a woman who looks like the grandmother of Fu Manchu, but we have long suspected the presence of this distinguished Chinese, whose shadow falls over a subsequent chapter in which the author recounts his adventures on the other side of the bamboo curtain. He slips into Red China with amazing ease. Fu Manchu is about to put him up against a wall, but relents. The comic-opera Chinese soldiers make friends with him and tell him about Latinxua and sing "Unity Gives Strength" *ad nauseam. Ad nauseam* Strandberg repeats old chestnuts and misquotes Confucius and has a good deal of fun inventing Chinese proverbs like "a kite that has grounded in shallow water delights the prawns" (anonymous Chinese thinker of 820 B.C.).

So he goes on, sublimely sure that no Chinese ever washes his navel. The Chinese hate cheese. Each Chinese word consists of a single syllable. In old China there were four social groups: the intellectuals at the top, then the artisans and merchants, then the soldiers. In 1928 there were in Moscow alone more than a 100,000 Chinese laborers, who had to be schooled before they could be used in Soviet industry. *Hsiaohsing* wine tastes like tepid nitric acid. In 1922 there arrived in Peking addressed to an Italian diplomat a parcel of magnificent Gobelin tapestry despatched by Louis XIV as a present to the Emperor of China.

None of these statements is plausible, but no matter: he must go on to the end, to the last improbable breath. Siam is a silly place where girls dance naked to King Phumiphon's jazz and the people spend their time between betting on cockroaches and admiring full-length X-ray photographs of themselves. Tahiti is Quinn's bar, sweet beer, an absurd statue of Pierre Loti, and women combing the lice out of their hair. He recounts his adventures with Tahitian women, and when the story is over he announces that you can have Tahiti. "What is Tahiti?" he shouts, and the familiar voice answers: "It's tyranny by missionary, drunkenness, coarse laughter, and headache." It's a silly book and only at the very end does he tell a story worth reading. Appropriately, it is a story about Kalle Svensson, a huge Swede who had a harem of sixty girls on Murimuri and was finally served in well-roasted helpings to envious warriors:

Charlie Savage with a purple beard
Was eaten by men from Vilear.
His hands and his feet gave them strength,
His fat women were driven up into the hills.
Charlie Savage with his purple beard
Fed a hundred warriors with his flesh.

There seems to be something to be said for cannibalism after all.

—From "James Reynolds's Ireland" (Farrar, Straus, and Young).

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Dragonfly Bodies

"Dancers of Bali," by John Coast *(G. P. Putnam's Sons. 250 pp. $4), tells the story of an American couple who formed, trained, and finally introduced to America the group of Balinese dancers that was a hit of last year's ballet season. Vicki Baum, the novelist, who reviews it here, is the author of "Tale of Bali."*

By Vicki Baum

THERE hardly exists a more shopworn plot than the one about the show that during its preparation has to battle against all sorts of obstacles to emerge in the end a sensational success. John Coast's "Dancers of Bali," however, makes something so entirely new of the old theme that it is unrecognizable, as fresh and delightful as the day he describes in the opening pages: a day spent in the warm waters and the cooling breeze of a white coral reef off the coast of Bali, searching for rare shells, picking the glowing semi-precious cat's eyes with which certain mollusks seal themselves in their houses, watching the shoals of sapphire tiny fish flit by, romping with native children, sipping at sunset the native arak, listening to the music of the Gamelan, and dreaming of some day taking some of these shimmering sounds and sights and delights across the ocean. There, with a few sure strokes, the entire atmosphere is at once established.

Against such backgrounds appear in ever clearer contours the people of the island, a colorful and lively procession of proud princes and humble peasants, dedicated old teachers and rebellious young hotheads, of wise priests and devious politicians, artists and artisans, musicians and dancers (though essentially farmers working their rice paddies, all of them) and again and again the three Legongs, those beautiful, lovable dancing children with their slim, disciplined "dragonfly bodies."

This, of course, is a far cry from producing a Broadway show, and the difficulties are very different from the usual ones of reluctant angels, temperamental stars, and, at worst, poor reviews. In the new-born independence of Indonesia even the faraway paradise of Bali is in the grip of evolution and revolution; long-oppressed volcanic emotions erupt, old family feuds flare up, there occurs a small rampage of wanton killings in the disguise of nationalistic deeds, and thugs can be hired to do away with

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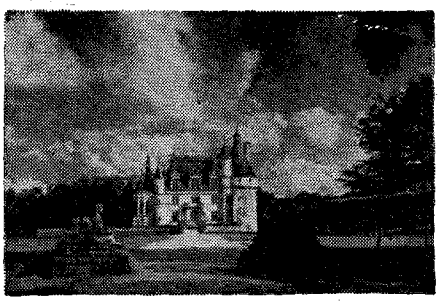

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unwanted men—especially white ones. And so menacing at times becomes the opposition to John Coast's dream of taking his dancers to America—to, as he puts it, "broaden just a little the horizon of American and European art"—that he doesn't dare to go to sleep without a loaded gun at his side.

"Give up," his friends tell him, "why don't you give up?" But: "I shan't give up," John Coast, the hard-headed dreamer, replies. For some inscrutable reason, partly personal desire, partly a balletomane's wish to show his Legong to people like Margot Fonteyn and Markova, partly a belief that such a group as his would make a powerful non-political link between East and West, this thing became what you might call John Coast's "life's ambition." "Does that," he asks, "sound a little crazy?"

This dream, this "life's ambition," was born during the years after the fall of Singapore when Coast was a prisoner of the Japanese. On a road-building gang and later in prison camp he came first in close contact with a Javanese fellow prisoner, and it is characteristic of Coast that he brushes off the cruel hardship of those years lightly. When he simply remarks that he became so absorbed in the new experience of the funny and pathetic theatre they constructed of stolen netting, old tin cans, and similar rubbish that he felt "perfectly happy," you become aware of that deep dedication to a single purpose. In the elegance of the writing, the humor and warmth the book reminded me of another story about a dancer's struggles, Agnes de Mille's "Dance to the Piper."

"Dancers of Bali" is so direct and takes so many—perhaps too many—things for granted that it reads almost like an interesting and amusing diary. It is a highly personal and a very pleasant book. Those who are interested in travels or in dancing, and especially those who saw and liked the Balinese dancers, will wish to gain some insight into the strange and complex world from which such art grows; those who missed seeing them will find much adventure and information in this book and its photos. However, those who think of Bali as just a place where the girls go around with their breasts uncovered I must advise against this book. It would probably bore them to tears.

All the events listed on the calendar pages were selected by **ROBERT MEYER, JR.**, author of the new guide "Festivals: Europe" and of "Festivals: USA."

Travel in Comfort

Through text and photographs, mostly the latter, half a dozen new books carry the armchair traveler from Athens, Greece, to Cape May, New Jersey.

By William Murray

EVERYONE has at least one pet theory. I have hundreds. One of my pet theories has to do with traveling. According to this particular pet theory of mine, the only way to travel and really enjoy it is to select the place you most want to visit, go there, find some place to sit down (in Europe almost any sidewalk café will do), and stay put for the duration. Of course, there is an even better alternative: stay home and buy a picture book about the place you want to visit. You will see nearly as much, probably learn more, and save a considerable amount of money.

Some recently published picture books contain not only some very handsome photographs but also a considerable amount of useful and informative material in the way of captions, travel information, historical background, descriptive text, and pertinent statistics. As in all picture books, the pictures are the thing, but my own feeling is that pictures, be they ever so beautiful, stand to benefit from a few well-placed words.

Of the six travel picture books I have lately browsed through two have a look at sections of our own continent. They are **"Down East,"** photographs and chatty text by Sargent F. Collier (Houghton Mifflin, $5), and **"This Is New Jersey,"** by John T. Cunningham (Rutgers University Press, $5). "Down East" is a superior book full of very practical advice for a leisurely two weeks' trip beginning in Camden, Maine, and ending in Quebec. But you don't have to take the trip in order to enjoy Mr. Collier's wit and vast fund of entertaining information. The 152 photographs are striking and more than complement the excellent text.

"This Is New Jersey" is strictly for people who love New Jersey, and I assume there must be more than a few of these. Mr. Cunningham, a staff writer on *The Newark News,* is recognized as the unofficial historian of his home state. This book is both entertaining and fairly comprehensive. It includes 185 illustrations, most of them photographs, and twenty-two maps, but the emphasis here is on the written word. The photographs are pretty uninspired on the whole.

Of the four books on Europe the most imaginative is Samuel Chamber-

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lain's **"Soft Skies of France"** (Hastings House, $5). The text is limited entirely to caption listings in the back of the volume. The 140 photographs were selected from about five thousand.

The other three books contain photographs by Martin Hürlimann, who is well known for this type of thing. They are **"Italy," "Eternal Greece,"** and **"Switzerland"** (Crowell-Studio, $7.50, $8.50, $8.50 respectively). The book on Greece seemed to me by far the most interesting, doubtless because of Rex Warner's unusual text, which contains some new renderings from famous Greek authors as well as choice tidbits of information from Mr. Warner's ample knowledge of ancient Greek history and culture. This is not to disparage Mr. Hürlimann's photography, which is truly remarkable, but "Switzerland" and "Italy" do not entirely succeed in accomplishing what they set out to do. In the introductory essay to the Italian volume the purpose of the book is stated as desiring "to provide an overall impression of Italy, such as might be gained by a leisured traveler who, starting from the Alps, proceeds southwards . . . to end up on the island of Sicily." I have no quarrel with this intended purpose, but it seems to me that Mr. Hürlimann has set himself no such task. What he has done is to devote his considerable talent to photographing various famous points of historical and cultural interest and some appropriately picturesque landscapes. This he does superbly, but he makes no attempt to capture or reproduce any impressions of life as it is lived in these countries today. His pictures are almost always completely empty of people and he is clearly at his best when photographing inanimate objects. Italy, presented in such a manner, gives the impression of being a vast open-air museum full of spotless ruins and marvelous art works instead of what it is: an overcrowded, noisy peninsula bulging with cheerful, very active people who also sometimes live, go to work, and play in ultra-modern buildings. The fourteen-page section on Rome could easily have accommodated, for instance, a picture of the new railroad station, certainly one of the most beautiful modern buildings in the world. And instead of that old tired shot of the Bay of Naples Mr. Hürlimann might at least have looked around for something more original.

In spite of all these criticisms, however, the fact does remain that what Mr. Hürlimann prefers to do he does with unsurpassable skill. It is just that I am about ready to see one European travel book that would concentrate on people and on how they live. Is there one?

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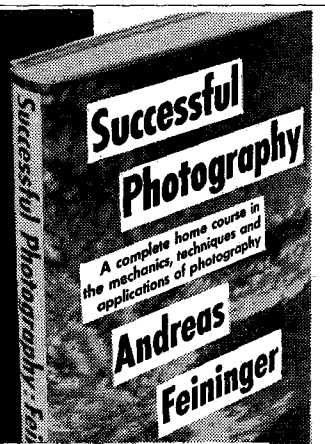
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Travel Book Notes

THE WORLD BETWEEN COVERS: For readers strategically planning a tour or looking for a concise, encyclopedic reference volume which contains historical, economic, and geographical data on all areas of this globe, the **"Rand McNally World Guide"** (Rand McNally, $6.95) should be especially attractive. The material has been selected and adapted from the reliable "Columbia Lippincott Gazetteer of the World," and all information, including population statistics, has been brought up to date. Continents are broken down by countries, while cities, towns, and localities are treated alphabetically. Each entry, in addition to the basic gazetteer information, offers a capsule history, thus enhancing the volume's value as a reference. The text is ably abetted by numerous photographs.

FOR BOUDOIR TRAVELERS: In the realm of boudoir chit-chat columnist Earl Wilson has established a preeminent reputation. Taking a vacation from the Broadway scene, Mr. Wilson has broadened his horizons by carrying pad-and-pencil and the camera's eye into the Folies Bergère, geisha houses, massage establishments, and a variety of jaded Berlin cafés. This worldwide pursuit after the so-called bare facts of life turns out to be a pretty threadbare adventure as reported in **"Look Who's Abroad Now"** (Doubleday, $2.95).

ITALY: A prolific writer on Italian art and history, Edward Hutton takes his readers to the city of Assissi and environs in his latest book, **"Assisi and Umbria Revisited"** (David McKay, $4.50). Using photographs and history-crammed commentary, Mr. Hutton explores the countryside notable for its Romanesque and Gothic churches, its treasured frescoes and sculpture by master craftsmen like Jacopone da Todi and Giotto. Mr. Hutton is an always entertaining and informative guide.

MEXICO: A deep, undeniable urge to learn at first hand about the primitive art-forms of Mexican Indians, which extend fifteen centuries into the past, called John Skeaping, English artist. Far from the civilization of modern Mexico, he bedded down with the natives of Oaxaca and discovered that the secret of their craft lies in tradition, skill, sincerity, and love for their work. In his well illustrated account, **"The Big Tree of Mexico"** (Indiana University Press, $3.75) Mr. Skeaping sketches a people whose customs and social habits are as ancient as any to be found in the pages of Frazer's "The Golden Bough." He tells his unusual experience well.

BAJA CALIFORNIA: Ralph Hancock, Ray Haller, Mike McMahan, and Frank Alvarado have pooled their hunting and fishing knowledge of this Mexican peninsula to provide in **"Baja California"** (Academy Publishers, $5) a travel guide to a region which has been little explored. Included are a chatty text and candid photographs.

ARIZONA-UTAH: Straddling the Arizona-Utah state line is Monument Valley, whose majestic spaciousness and scenic grandeur sends Richard E. Klinck, author of **"Land of Room and Time Enough"** (University of New Mexico Press, $6), into prosy textual raptures. Geological history, the first settlers of the valley (Navajos and Spaniards), legends, and present points of interest engage the author's attention. A number of superb photos, some in color give special point to the text.

MIAMI, FLA: The general trend of city-biographies during the past few years has been toward sensationalism. **"Miami, U. S. A."** (Henry Holt, $3.95), Helen Muir's treatment of the Florida city's astonishing development since 1875, avoids extremes and ably illustrates that fairness and objectivity are no detriment to an entertaining narrative. —SIEGFRIED MANDEL.

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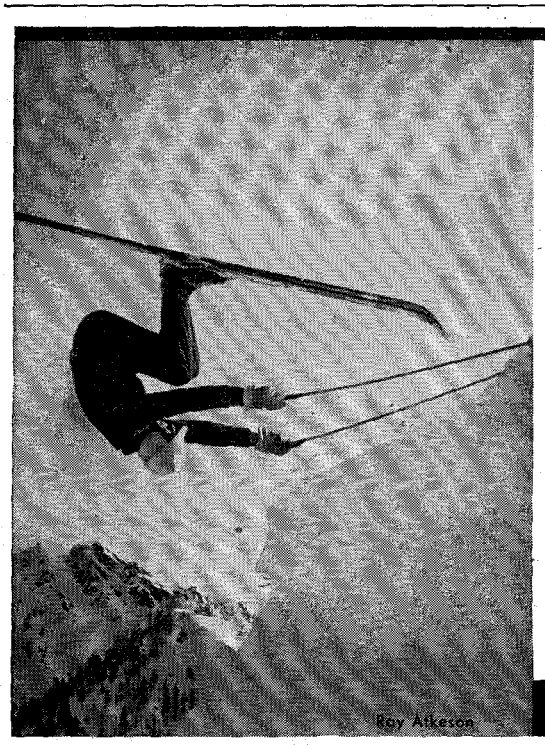

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Seeing Things

THE U.N. MOVES TO BROADWAY

WALTER KERR, the *Herald Tribune*'s excellent critic, started his review of "The Prescott Proposals"* by saying, "Graustark is now officially a member of the United Nations." A good thing, too. Since Graustark has always stood for imagination at its freest, the admission of this little kingdom to the U.N. must be welcomed as strengthening the ranks of those of us who believe in freedom—in the theatre no less than outside of it.

The standard operating procedure of the U.N. may not be geared to cover smoldering romances from the past, new love affairs burning strong and bright at high levels, the removal of the corpse of a delegate inconsiderate enough to die of a heart attack in the house of the glamorous widow representing the United States, suspicions of poison, a demand from the City of New York for an autopsy, and the crack-up of a Soviet delegate in the midst of a harangue before the General Assembly. But there is no reason, earthly or Martian, why Howard Lindsay and Russel Crouse, when the United Nations is their theme, should not mix international politics with intrigue, romance, and grue. Remember five years back Madame Kasenkina's leap for freedom from a window of the Russian consulate in New York. Recall a scant three months ago Marek Korowicz's pre-dawn escape down the fire stairs of the Chatham Hotel from the Communist Polish delegation. Indeed, acknowledge, in ways beyond counting and frightening to think of, the present's insistent closeness to melodrama, and the high tension and romantic goings-on in "The Prescott Proposals" are easy to accept. Certainly they are as theatre, considering the evening's rich dividends in pleasures.

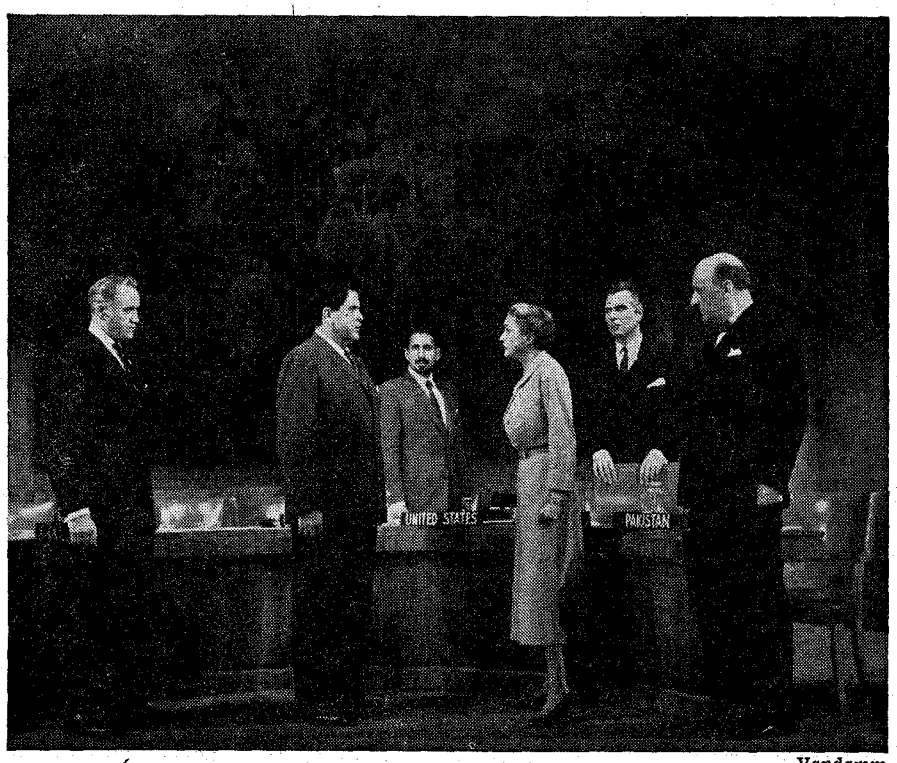
Politics, actual politics, are not my concern for the moment. This much, however, I must say. The Truman and Eisenhower Administrations can both be charged with failing the country in one respect. Neither thought of sending Katharine Cornell to the U.N. as one of our representatives. This was a grave error, but inasmuch as the Messrs. Lindsay and Crouse have sent her there in "The Prescott Proposals" perhaps no Government investigations are in order.

The United States and world peace have never had a more persuasive spokesman than Miss Cornell, nor has she been blessed since "The Barrets of Wimpole Street" with so good a part in a new play. That she is beautiful may give her an advantage, but it does not diminish her usefulness as a delegate. Always alluring, Miss Cornell is at her most conquering as Mrs. Prescott. She moves with glorious grace, is stunningly dressed by Main Bocher, and makes any audience captive by that compelling quality (call it personality, magnetism, radiance, authority, or what you will) which only a handful of the world's players possess.

In most plays actors are asked to impersonate characters who, regardless of their professions, are at leisure. In "The Prescott Proposals" Miss Cornell is seen not only as a woman away from the U.N. but as a delegate hard at work, and she is equally fascinating as both. When she puts on horn-rimmed spectacles to sign her mail, go over a speech, study the agenda in a committee meeting, listen to a fellow delegate, or raise her hand to make a point herself, one is convinced that this is no make-believe which is occupying her. She is a woman of the world, a figure accustomed to public life whose wisdom matches her glamour. Even the Soviets would have no excuse for not liquidating their delegate if he failed to succumb to her.

There are those esthetes from the byways who scoff at Broadway professionalism, using the term as if it stood for something as tawdry as Broadway itself. That it can be cheap, slick, and empty—all wrapping and no package—is true beyond question. But at its best Broadway professionalism is a glorious thing. It does not stint. It has something to offer which amateurs, however gifted, dedicated, or contributive, cannot give. It stands for showmanship, informed and smooth running. It is the product of long, hard years of experience. It is the work of people who, whether they are artists or not, are artisans and have mastered their craft. It is a guarantee of the touch that is expert, a demonstration of skills lovingly fused.

Leland Hayward's production represents Broadway professionalism at its best. Mr. Lindsay's direction is excellent, as alert to the small details of U.N. procedure as it is to stressing the romantic and melodramatic tensions of the plot. The cast-



—*Vandamm.*

". . . 'Graustark is now officially a member of the United Nations.'"

* *THE PRESCOTT PROPOSALS, by Howard Lindsay and Russel Crouse. Directed by Mr. Lindsay. Setting by Donald Oenslager. Costumes by Main Bocher. Presented by Leland Hayward. With a cast including Katharine Cornell, Felix Aylmer, Lorne Greene, Ben Astar, Roger Dann, Bartlett Robinson, Minoo Daver, etc. At the Broadhurst Theatre, New York City. Opened December 16, 1953.*

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ing is no less admirable. It seems doubtful if Sir Gladwyn Jebb could have played the Ambassador from the United Kingdom with more suavity and imperturbability than Felix Aylmer. As the scowling and easily offended Soviet delegate, Ben Astar has the eruptive and rasping insolence which the Kremlin apparently thinks is the first requisite of a diplomat. Although he has some of the Malenkov look, Mr. Astar is brilliantly equipped to take over for the Russians at the U.N. if ever Vishinsky gets hoarse. Minoo Daver's Pakistan representative has a serene strength which is both enviable and admirable. Although Lorne Greene is acceptable enough as the all-knowing radio commentator who suggests Edward R. Murrow, Mr. Murrow would be more plausible and even more pleasing.

Politically the new Lindsay-Crouse melodrama makes no pretense of being heavyweight. Mrs. Prescott's proposals are far from world-shaking. Her suggestion is that, instead of wrangling over controversial issues, the United Nations concentrate on the areas of agreement. Her hope for the future may seem a very simple one based as it is on her discovery at the evening's end that the Soviet delegate is a human being in spite of being a Communist. Yet the tragic fact remains that all of our dreams for peace and the future are based upon this same simple hope—the hope that the humanity of the Russian people will in time make them discard the inhumanities of Communism. Wisely Mr. Lindsay and Mr. Crouse have not tried to undercut the U.N. by coming up with a final solution to the world's problems. Instead, what they have done is to turn to the U.N. for a background which is as novel as their romantic melodrama is ingenious in its plotting.

As a rule settings which win applause are those which call too much attention to themselves. This is not true of the settings Donald Oenslager has designed for "The Prescott Proposals." They do win applause and deserve it because, more than working for the play, they are an integral part of it. Mrs. Prescott's drawing room is the perfect reflection of her taste, her interests, her background, and the sophisticated world to which she belongs. Mr. Oenslager's curtain showing the acres of glass of the U.N. office building and his Committee Room at the U.N. are no less vital to the play. They underwrite the melodrama, granting its romantic fiction a persuasive sense of reality, and hence round off the pleasures of an enjoyable evening.

—JOHN MASON BROWN.

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an open letter to you about . . .

THIS MAN ELIOT

T. S. ELIOT . . . This Englishman who hails from St. Louis, Mo., has done it again. The foremost poet of our time and Nobel Prize winner, has turned once more to the theatre with sinuous wit and trenchancy in a new comedy entitled "The Confidential Clerk."

Remember "The Cocktail Party?" No one who saw it remained complacent. It intrigued, provoked, infuriated, delighted and caused more table-talk than took place at the Panmunjom parleys. It played for a year in New York and another on tour.

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Ina Claire

Claude Rains

It opened at the Edinburgh Festival in August and was acclaimed. It is currently the toast of London—what is called a "smash hit"—but more simply, a truly great theatrical experience.

A grand play requires a cast of grandeur and that is what we have assembled for the New York production of "The Confidential Clerk." In it, Ina Claire has found a comedy to lure her from a seven-year retirement. To co-star with her we are fortunate to have Claude Rains in his first Broadway appearance since his triumph in "Darkness at Noon." It will also be the occasion to introduce to Broadway the star of such films as "Kind Hearts and Coronets," "The Man in the White Suit" and "The Importance of Being Earnest"—Joan Greenwood.

Come February, "The Confidential Clerk" will be on all tongues wherever literate people gather. It is a natural for SR readers. Therefore, we are offering you this opportunity to make reservations in advance of the public sale. If you avail yourself of the coupon below, you will receive special attention. Do it now. I know you will enjoy "The Confidential Clerk." I know you will laugh. More important, I know you will not forget it.

Joan Greenwood

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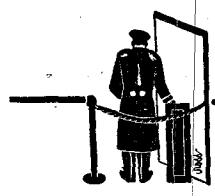

SR GOES TO THE MOVIES

Stanley Kramer's Wild Ones

IT'S BEEN some time since Hollywood has shown a willingness to delve into social disorders for its material, and as a result Stanley Kramer's **"The Wild One"** (Columbia) has a startling freshness about it. "The Wild One" has been based on a Frank Rooney short story, "The Cyclists' Raid," which told of a group of young motorcyclists descending like a plague of locusts on a California town. It was a disturbing story, but not a very satisfying one, since it didn't try to show what made the young devils tick; instead it left in the reader's mind a parallel between this manifestation and the work of Hitler's youth during his rise to power. The movie doesn't bother with that facile sort of thing, but makes an honest attempt to discover the seeds of discontent and maladjustment lying behind the surge of social misbehavior. The nice thing about Mr. Kramer's movie is that it doesn't preach or ever state directly what the sources of the trouble are. It's done largely through implication and is helped no end by an astonishing performance on the part of Marlon Brando.

Brando is the leader of the motorcycle "club" that has a habit of taking off for weekends on their motorcycles and finding some place where they can "have a ball." The club is virtually an outlaw gang, and from the very outset they're looking for trouble. They find it in a small town, inadequately policed, and unfamiliar with the tactics of such a gang. It isn't long before a good deal of hell is being raised, and when the citizenry attempts to deal with some wanton destructiveness in a vigilante manner events become even more serious. The motorcyclists aren't shown as evil, but as pent-up and frustrated. They don't know what they're looking for themselves unless it's a chance to thumb their noses at authority. The meanings come through as a result of some fine, moody direction by Laslo Benedek. Brando is wonderfully expressive. Lying behind his bravado you see the crazy, hurt, messed-up child. In fact, at one point when some of the town's citizens are "teaching him a lesson" by beating him up he manages to get out a line that clarifies a good deal, all on its own. "My father could hit twice as hard," he says.

This kind of material Stanley Kramer handles best. All of the good qualities of his successful films are in this one, and there is little in the way of sentiment or watering-down that have been in his lesser efforts. A cast that includes a young actress, Mary Murphy, and an older hand, Robert Keith, is uniformly capable. A number of the boys in the gang show their familiarity with the jive idiom, and as used by them it seems to contain both menace and a strange sort of pathos. They ride and gun their motorcycles as though they're appendages of their bodies, and use them also to form mobile patterns that seem almost ritualistic. It's not pleasant stuff; the mess the boys get themselves into isn't resolved patly, but it's a rewarding movie to see nevertheless. One has only to read one's newspaper to see that weird happenings of the kind portrayed in the movie are constantly around us. Mr. Kramer's movie (and, of course, John Paxton's fine script) adds to our awareness. It's first-rate moviemaking, and I'd say also something in the way of a public service. It's pleasant to be able to report such conscientiousness in a Hollywood seemingly so consecrated at present to tricks and novelties.

* * *

"Under the Twelve Mile Reef" takes us on a visit to the sponge fishermen of the Florida keys. The scenery is nice, the underwater shots intermittently interesting, the story utterly routine. Gilbert Roland, playing a Greek sponge diver, manages to give some credibility to his role, but halfway through he dies, and just about that time the picture dies, too. Robert Wagner has some battles with Terry Moore, and an octopus, all of them coming right about on schedule. Actually, I suppose they're behind schedule, since the movie, which would ordinarily take about eighty minutes to unfold, uses up a good two hours. But this is a CinemaScope movie, and things move slowly in that process. —HOLLIS ALPERT.

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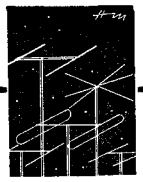

TV AND RADIO

The Anatomy of Misery

IT MAY BE that most men lead lives of quiet desperation, but on the great giveaway shows of television the desperation of men and women alike is not quite quiet. These are, I suppose, the most cordially detested, the most publicly denounced, and among the most popular of all TV programs; the general type has the honor of having been singled out for a blistering editorial in *Life* magazine, and welfare authorities in New York and elsewhere have protested against the cost of sending back home the hapless would-be contestants who fail to get before the cameras. Yet I find that something can be said in favor of the giveaways.

It isn't much, and I will say it at once. On these programs human beings appear as themselves and to a great extent are permitted to be themselves. I do not know how much coaching goes on in advance, but again and again the sound of truth is heard. It is the sound of desperation and it may be choked with tears, but it is real and in the ever-growing falseness of the presentation of human beings on television, to which those who should know better lend themselves, this is important. I have never heard a story told on the misery programs which struck me as false, and I can recall few instances of exaggeration. I have seen an MC staggered by the force of truth so that he almost apologized for going into his commercial and the camera has picked up members of the audience on whose faces the profoundest sympathy has been visible.

I think the fault of these programs lies not so much in their exploitation of misery as in the "showmanship" which demands that those who have suffered so much shall suffer once more—the agony of answering questions in a guessing game—before they get the prize money that will pay the rent or save a child's life. It is a good principle that people should earn their money and that the deep human yearning of "something for nothing" should not be too easily gratified; but the right time for the application of these high ethical ideals is not when people have been driven to expose the unfathomable misery of their lives.

Not all of the giveaways are combined with quizzes and not all quizzes use misery as a stock-in-trade. The program "Journey through Life" actually features happily married couples, most of whom tell stories of suffering and frustration, and as if for the happy ending they have achieved the program gives them things with no questions asked. There is, or was, a program on which the audience decided which of several appellants best deserved the expensive clothes and "glamorizing" which in one day transformed the dowdy into the chic. One program, of almost indescribable complexity, combines a fashion show, musical or dramatic vignettes, a quiz, and huge prizes—but the contestants never seem to need money, they merely want it.

The pure giveaway program began as a simple process of buying an audience. If you were at home when "Pot o' Gold" was on the air and answered your phone you got a lot of money. (Legally, I understand, it was not necessary for you to be listening to the program at the time.) When "Stop the Music" became the most talked-of program on the air the financial status of those who had a chance at the big money was not disclosed, the contestants being at home, answering their telephones. It all seemed a matter of luck, but the FCC decided that such programs are lotteries, on the philosophical ground that the listener gave a valuable consideration—his time and attention—and was buying a chance to win.

In the type now dominant the contestant or guest trades the story of his or her misfortune for a chance at winning money. (In many instances the wrong answer pays off as well as the right, since sympathetic listeners telephone to offer gifts and some provision is made by the program itself to see that the utterly defeated do not go away empty-handed.) It is not hard to see why the program is popular. La Rochefoucauld remarked that we are all strong enough to bear the misfortunes of our *friends*—and television, even more than radio, makes the people on these programs seem close to us. At the same time the appearance of goodwill, of kindness, permits us to gloat a little without shame; and if this kind of charity vaunts itself, we can remember that only the few who give anonymously do not.

We get a rather dolorous picture of life in the United States from the people who tell their stories. We get a picture, too, of helplessness. I have never heard a participant say or hint that he made a mistake, that he was at fault, that he brought some of his miseries upon himself. Fate is the villain in all the stories except the rare ones in which the malignancy of a single individual can be blamed—an absconding partner, a deserting husband. For the rest, we are all innocent victims, and accident plays tricks on us to block our path or to bury us under avalanches of misfortune. Somehow this seems far from the principle—or myth—of American success. And this, totally uncorrected, picture of what life is in the United States strikes me as the most dubious contribution the giveaways make. Unless—a terrifying thought—they are telling us the inner truth.

—GILBERT SELDES.

The Daily Manna

By Sara Henderson Hay

"... *there is nothing at all besides this manna!*"
—Complaint of the Children of Israel, Numbers 11, 6.

IF SUDDENLY, wonderfully, glittering among the leaves,
The fabled, the gilded Phoenix would break from cover!
But here is only a small, brown-breasted bird that grieves
In a few plaintive notes at dusk, over and over . . .

Oh, if a milk-white unicorn would appear
And stamp with silver hooves at the edge of the meadow!
But that which moves near the birches is only a deer
Dappled with light and shadow . . .

I wish I could take three steps into an enchanted wood!
But this is only the grove where the lovers come
At evening, the whispering boys and girls; only the valley road,
The short way home . . .

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MUSIC TO MY EARS

The Mature Art of Novăes and Morini

THOUGH we are sometimes prone to forget, it is not only the boy, but also the girl who grows older; and if the world is very fortunate they grow older to become such people as Guiomar Novăes and Erica Morini, who made the concert hall a happier place to be in for their performances during the pre-Christmas period. It is just as well that there was no competitive piano or violin playing in the immediate aftermath of theirs: it wouldn't have sounded too well.

What was most gratifying about the two performances is that I have never heard either lady play better; and there is yet no reason to suppose that either has exhausted her capacity for growth. Mme. Novăes, particularly, who had an afternoon to herself in a Town Hall recital whereas Miss Morini played the Brahms concerto with the Philharmonic and Bruno Walter, gave us some samples of subtlety of thought and mastery of articulation which made most of the comparable performances of the season sound clumsy and heavy handed.

This was particularly true of a series of works early in the afternoon by Couperin ("La Tendre Nanette"), Daquin, ("L'Hirondelle"), and Mozart (Rondo in A minor). The case against the suitability of the contemporary grand piano for such literature suddenly became non-existent, for two reasons: Mme. Novăes knew exactly what sound she wanted for the ornaments of Couperin, the accents of Daquin, and the filagree of Mozart, and how to make the piano produce that sound. Such muscular control and physical coordination are less eyefilling than that required for Liszt, perhaps, but decidedly compelling to the ear. Gratefully, too, her oversized audience responded in appropriate measure.

In this sequence (which led to Beethoven's Dinmor sonata opus 31, No. 3, a Chopin group, and Schumann's "Carnaval") Mme. Novăes also demonstrated rather convincingly that the common notion of a "classic" or "romantic" literature is so much nonsense. Providing a performer has her degree of sensitivity (which is to say, providing she is a Novăes) tone coloring, dynamic variety, gradations of sound values are as welcome in a Mozart Rondo as in a Chopin Impromptu. Indeed, when she had finished spinning a time-suspending spell in the Mozart one wondered why the notion that piano writing only began with Chopin ever was accepted.

Her Beethoven was on a slightly lesser scale of values than seemed to me wholly appropriate, though just as powerfully conceived. What was lacking was not sound per se, but a sharper impact in the bass, a brighter ring in the treble. But it would be difficult to imagine a more beautiful playing of the adagio, in which the martial note was conveyed by bass tremolandi that suggested not merely drum rolls, but the rolls of muffled drums.

If Mme. Novăes's art could be summed, in a word, as contemplative, Miss Morini's would have to be described as dynamic, requiring such a work as Tchaikovksy or Glazounow to contain its pure nervous energy. To adjust its values to the broader scope of Brahms is no small undertaking, and it is not yet wholly achieved. But her strength of musical purpose and keenness of understanding rank more highly than ever in the aftermath of her recent performances of Brahms. There were some moments (such as the opening entrance of the violin) in which more energy was being expended than was rewarded by tonal production, but the ultimate impression was wholly favorable to Brahms, as represented by Miss Morini. In terms of violinistic control the adagio moved with as much inner rhythm as the finale, where the results were much more evident. As always when Walter conducts, the Philharmonic was another, and better, orchestra than under the direction of anyone else.

THE season's second "Don Giovanni" at the Metropolitan found George London as the Don, and Lisa della Casa singing Elvira for the first time in this theatre. (As before, the other principals were Margarete Harshaw, Roberta Peters, Cesare Valletti, Eric Kunz, and Lorenzo Alvary). Don Giovanni is decidedly a Londonish part, to which he brings highly suitable physique, an intelligent vocal character, and a proper dramatic relationship to the people around him.

The idea of a blonde Elvira seems standard at the Metropolitan now, though it imposed an odd transformation on Miss de la Casa's decidedly brunette personality. Vocally the part is at odds with her stage temperament, which is artful rather than aggressive, and not so shrewish as this role demands. Her musical intelligence was never at fault, but her gift for detail and finesse was sacrificed on behalf of a dramatic accent she does not possess—at least in terms of this oversized auditorium. Valletti was once more a decidedly good Ottavio, as Rudolf was a highly qualified conductor.

A good deed which is not to be discredited because of increasing familiarity is Thomas Scherman's presentation of Berlioz's "L'Enfance du Christ," which, with its third occurrence in Carnegie Hall, has become a welcome amelioration of some otherwise trying manifestations of the holiday season. Retaining the same vocal quartet—Mary Davenport, alto, Leopold Simoneau, tenor, Martial Singher, baritone, and Donald Gramm, bass—from year to year also has its virtues, especially where Simoneau is concerned. His is a vocal art of uncommon resource, and in such music as this close to preeminent among current performers.

Scherman's command of this music continues to grow, and he conveyed, this time, some new causes for esteeming it among the best of Berlioz. Of high rank, in this respect, was the overture to Part II, describing the "Flight Into Egypt," which moves in an atmosphere of simplicity and effect oddly akin to some celebrated passages in the much later "Boris" of Moussorgsky.

—IRVING KOLODIN.

My Evensong

By Ogden Nash

WHEN I was younger than I be
I stole from better men than me,
I simply changed the license plates
On vehicles of Keats and Yeats
My predecessors I read like mad,
And pilfered everything they had.
Youth is a forager, zealous, ruthless;
Age is a keeper, jealous, toothless.
I'll be old, not when my locks turn silver,
But when from myself I start to pilfer.

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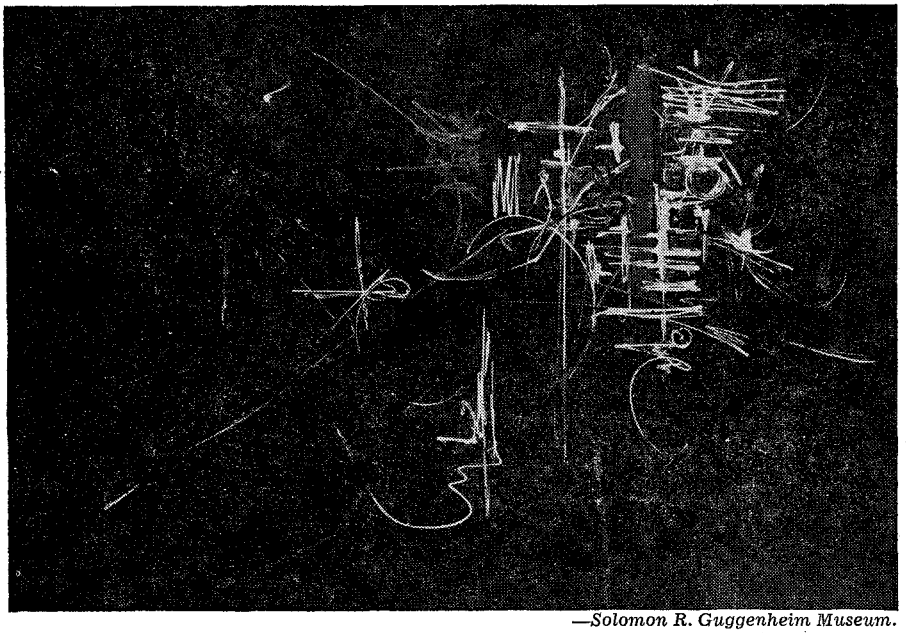
THE FINE ARTS

Younger European Painters



—Solomon R. Guggenheim Museum.

"Painting," by Georges Mathieu—"turned his back on brilliant tonality."

HOW DO the leaders of postwar American painting compare in quality to their European counterparts? Is our Willem De Kooning as convinced an artist as Hans Hartung or Pierre Soulages in Paris? Is Jackson Pollock as talented as Georges Mathieu; is Mark Rothko as distinguished a colorist as Alfred Manessier? These are questions to which even a tentative answer would be welcome. It therefore seems a pity that the Solomon R. Guggenheim Museum in New York did not combine its two shows of newer painters—the current one of European artists and the forthcoming exhibition of American. Perhaps there wouldn't have been room to do justice to a dual show in the Museum's temporary quarters, later to be replaced by a building designed by Frank Lloyd Wright. Still, it might have been worth a try in the considerable interests of comparative judgment. Personally, I think this judgment would have come out in favor of our native artists in a number of instances and possibly in terms of overall vitality. To cite one example, I can't think of a single work by a postwar Parisian painter which can rival De Kooning's recent "Woman" in monumental ferocity. I would bet that the best of our newer men could more than hold their own with the best of their foreign contemporaries. American painting today is admittedly less assured than in Europe. By comparison with the almost automatic virtuosity of Parisian art it often has what one of its outstanding figures, Rico LeBrun, once called a "tremble." But it also has what Mr. LeBrun went on to describe as a hardfought intensity, all too frequently lacking in the newer painting abroad.

I suppose these questions of comparative value will not be answered for some time to come, granting the myopia of contemporary opinion to which bi-focal adjustments—one lens for Europe, the other for America—are of little help. Meanwhile the Guggenheim show of contemporary European work gives us a chance to revise on home ground impressions formed by the Whitney Museum's show of 1947, "Painting in France," a show assembled abroad by a French committee, with attendant compromises of choice. The current Guggenheim exhibition was selected by that Museum's director. From it no less than twenty-four of the thirty-odd pictures on view were purchased for the Museum's collection. This is what is known as a firm commitment. I wish I could report myself more wholly in accord with the selections made.

The fact is, however, that the show seems uneven in quality. On the checklist I excitedly put an "A" alongside Soulages' "Painting," completed in May of this year. But I marked with a despondent "Z" François Arnal's "Ostrich Egg," a picture which justifies the mother bird's habit of getting away from it all by sticking her head in the sand. Similarly, Karel Appel's "Two Heads," Giuseppe Capogrossi's "Surface No. 25," and Jean Degottex's "No. 140" were for me less than uninteresting; I thought them downright poor. I liked only slightly better the works by Hantai, Hillaireau, Lanskoy, Lapicque, Loubchansky, Mortier, and De Vasarely. But most of these artists are completely unfamiliar, and it may be that prolonged study would reveal virtues not immediately apparent. Yet I wonder whether we have not all become too eager to find new talent in art and to expect it to appear with unlikely frequency. I mean this not as a criticism of the Guggenheim Museum's courageous show, but simply as a comment on a widespread superabundance of expected riches in art which could at some point end in disgruntled poverty.

BUT let us get back to those pictures in the exhibition which seemed unequivocally fine. For me the two most impressive works were Soulages' "Painting," already mentioned, and Georges Mathieu's big composition also entitled, in conformity to a prevailing postwar reticence as to titles, "Painting." Soulages' vigorous forms and muted color have never been more skilfully used than in this work. But I am not sure that he is really as good a painter as Hans Hartung, whose picture in the current show was executed three years ago and is less impressive than the admirable canvas by which he was represented in last spring's Salon du Maï in Paris.

As to Mathieu, his gifts are hailed by a strange variety of fellow artists. Salvador Dali speaks of him as the most interesting new painter in Paris, and indeed at times Mathieu's flashing brushwork recalls certain Dalis of the late 1930's. But Mathieu's main following is among the abstractionists, and rightly so. The rich black areas of his "Painting" are relieved only by thoroughly non-objective skirmishes of bright color, to whose liveliness no black-and-white reproduction can do justice. The picture is perhaps large for what it says, but I found myself returning to it time and again, always with pleasure.

Like many of his postwar colleagues in Paris, Mathieu has turned his back on overall brilliant tonality, shunning the example of great colorists like Matisse and Bonnard which just after the war meant much to several newer French abstract painters, as though we were to have a school of neo-Fauves. Today black appears to be as important a basic color for many Parisian painters as gray-brown was for

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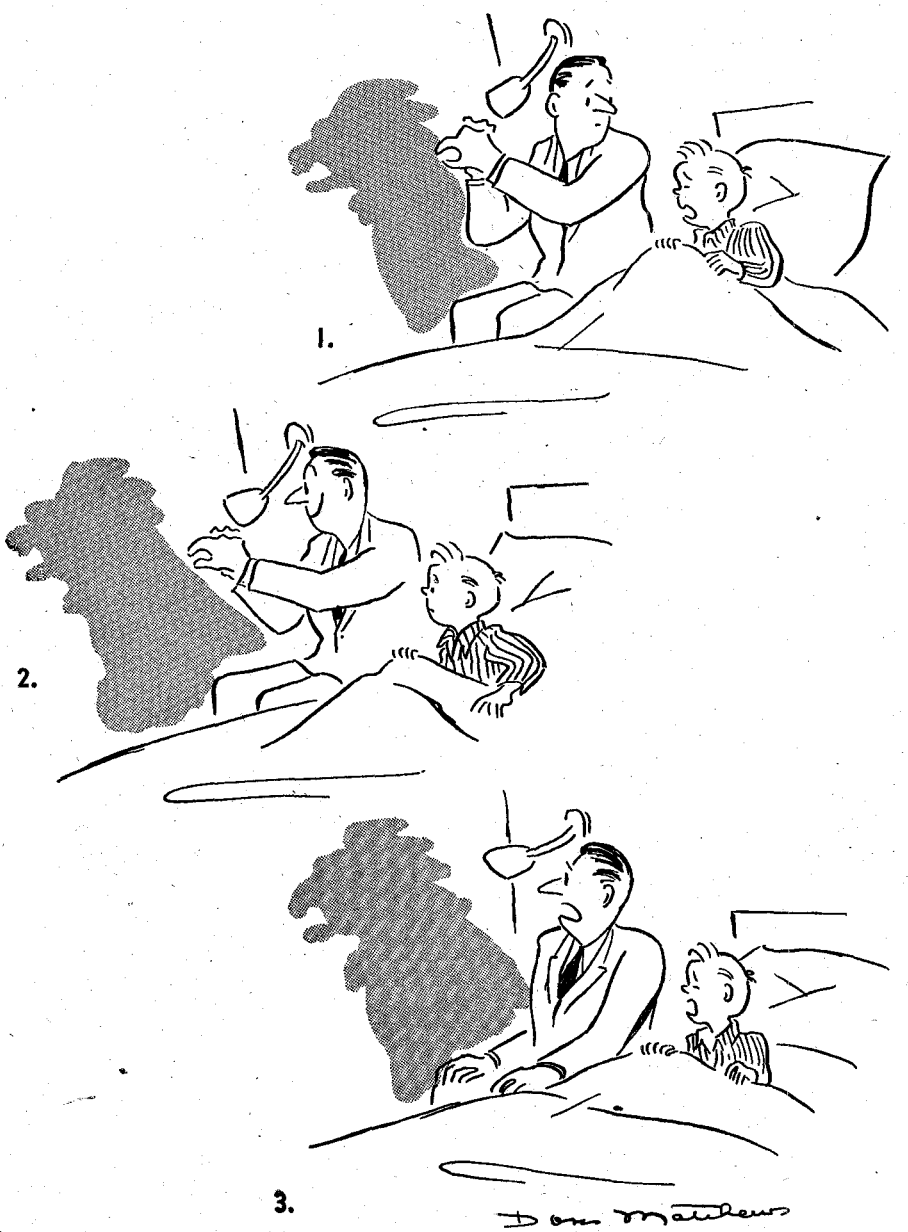
the cubists. Yet artists like Bazaine and Manessier have never abandoned the attempt to create a new and unmistakably French subtlety of palette. Bazaine's "Frosty Landscape" in the present show suggests again his consuming interest in nature's forms and colors; the Manessier, if small, is quite possibly the best *painted* picture in the entire exhibition, holding its own easily against surrounding works that are much grander in scale. No wonder Manessier is said to be liked as a painter by some of the old stalwarts of the original School of Paris. His art has the kind of impeccable taste which we took for granted among his seniors twenty-five years ago.

Among other pictures well worth careful study at the Guggenheim Museum are a remarkable collage of burlap and glue by the Italian Alberto Burri, and a tall, sensitive abstraction by Marc Mendelson. I liked equally Jean Piaubert's "Composition" and "Blue Night" by Jean-Paul Riopelle, a Canadian-born artist soon to be given a one-man show in New York.

There is also a memorable picture called "Forest," by one of the painters who stood out in the big Salon du Maï at Paris last spring—Raoul Ubac. And then, to end the alphabetical list, I wish there could have been included a better and more typical work by Viera da Silva, one of the most personal artists among women in Europe. Perhaps, too, a more cohesive painting could have been chosen to represent the art of Fritz Winter, who has emerged as a leader of the postwar generation in Germany, though his name was already quite well known before the war.

The exhibition at the Guggenheim Museum continues to February 21. Despite certain faults I have found with it, it is the best survey of the newer abstract art in Europe we have had here as yet.

—James Thrall Soby.



Art

Continued from page 15

long ago. And for a fragile moment, as in Raphael's famous "Stanza della Segnatura," antiquity and Christianity harmoniously join hands. "The Church welcomes the beauty and wisdom of antiquity into its widened embrace."

"HEARTILY KNOW," wrote Emerson, "when half-gods go the gods arrive." But in the Renaissance they did not arrive to stay in their new and luminous forms for long. The reconciliation of pagan antiquity and Christianity was, as Professor Seznec writes, a scholar's dream. The Reformation and the Counter-Reformation are the measure of its instability. During the second half of the sixteenth century Italian art, save in Venice, declined in creative power and this repressive age, dominated by reforming ecclesiastics and pedantic academicians, saw a deluge of theoretical and prescriptive writing including the first treatises on the gods since Boccaccio two centuries before. But the authors of these manuals, unlike the great Renaissance artists, paid little enough heed to the ancient look of the gods. Instead, following the medieval texts and traditions, they loaded them with oriental attributes and emblematic paraphernalia, restoring their alien character, despoiling them of their newly-won beauty, and turning them once more into symbols of moral edification. Thus they appear in learned and inferior art of the late sixteenth century after being prescribed and accredited in the letters and discourses of over-ingenious humanists.

But alas for the real Gods! Alas, to recall a phrase of Keats, for "all Olympus's faded hierarchy." In the seventeenth century they could still come to vital life in the carnal magnificence of Rubens or gravely and poignantly in Poussin's Arcadian contemplation. But their great days were over. In the early nineteenth century Wordsworth, out of tune with nature, grasped with a poet's intuition the meaning of ancient myth and suggested in a few lines the immeasurable distance that separates the antique from the modern mind. But longing to

> Have sight of Proteus rising from the sea,
> Or hear old Triton blow his wreathed horn,

he sought what he knew was forever impossible: the consolation of belief in the vanished gods.

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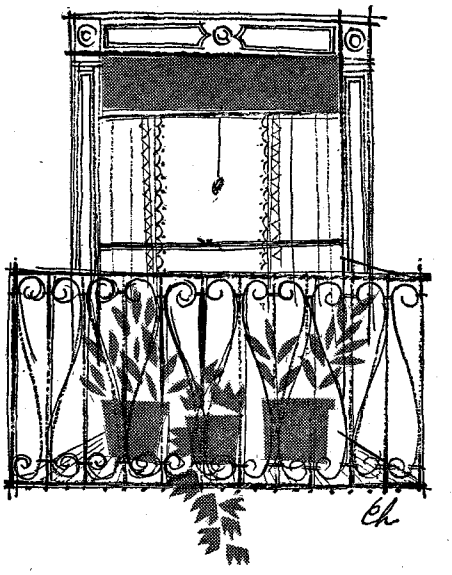
Living in Sun

"The House and the Art of Design," by Robert Woods Kennedy *(Reinhold. 550 pp. $9), is a provocative, copiously illustrated volume on the contemporary American house and the factors affecting its design and use. Wayne Andrews, who reviews it here, is the author of a history of American architecture scheduled for publication next year.*

By Wayne Andrews



ROBERT WOODS KENNEDY is an extremely sensitive young architect, trained at the Ecole and at the Harvard School. Much of what he has to say in "The House and the Art of Design" about the American house of today (not to be confused with the home of the home-builders, or the unit of the housing experts) is not only very amusing, but very much to the point. If this book is not read from cover to cover by the dean of every architectural school in the country this reviewer has made a bad guess.

Whether "The House" reaches the wide audience it deserves is another matter. Unfortunately, like nearly every author who hands his first book in to the publishers, Mr. Kennedy is more than a trifle prolix. Ruthless editing would have slashed this volume to half its size and doubled the number of its readers.

More than one individual who picks up "The House" in hopes of learning which way American architecture is headed will be disconcerted by the author's insistence on listing the contents of every shelf in the pantry, not to mention the clothes closets. And when he comes to the question of child care he is even more anxious to say the last word. Worst of all, he is so impressed with the research of the social scientists and their brethren that he quotes his authorities copiously instead of translating them into his own excellent English.

But this reviewer, who was depressed time and again by the author's thoroughness in the opening chapters, will have to confess that he was a Kennedy fan long before he got to the last page. In no other book will be found so many helpful suggestions or so many thoughtful observations about the modern house.

"The architect who distrusts people," Mr. Kennedy tells us, "is easier to recognize in his work than in his person. . . . He punishes his clients by placing them in bare white cells, or behind west-facing walls of glass." Those are crimes of which the author could never be accused, as you can tell by reading him on the subject of the old-fashioned stove. "Will the stark white, streamlined current modern equivalent . . . a cross between a dissecting table and a juke box, ever accumulate such rich connotations?" he asks.

Mr. Kennedy is at his most entertaining when he comes to the question of clients. The chiselers are properly dissected, and so are the non-building clients, who may be either the hesitant sort who wring architects' hearts, or the aggressive businessmen who get designers hopping mad.

Perhaps the best chapter of all, however, deals with the architects themselves. They are divided into the internationalists, who live in the future, the traditionalists, who live in the past, and the empiricists, who want their work to express warmth, humanity, and flexibility. The wives of the first group are likely to be architects themselves, those of the second merely "the ball and chain," and those of third, soulmates. You can guess for yourself in what classification Mr. Kennedy would prefer to be listed.

LITERARY I.Q. ANSWERS

1. William Marble, in "Payment Deferred," by C. S. Forester. 2. Marguerite Gautier, in "Camille," by Alexandre Dumas, fils. 3. Raskolnikov, in "Crime and Punishment," by Fyodor Dostoyevsky. 4. Comus Bassington, in "The Unbearable Bassington," by Saki. 5. Pheidippides, in "The Clouds," by Aristophanes. 6. Lady Leanna Somerset, in "Lord Johnnie," by Leslie Turner White. 7. Gulley Jimson, in "The Horse's Mouth," by Joyce Cary. 8. "Madame Bovary," by Gustave Flaubert. 9. Monsieur Loisel, in "The Necklace," by Guy de Maupassant. 10. Dunstan Cass, in "Silas Marner," by George Eliot.

Notes

PICASSO AND KANDINSKY ALBUMS: In the large paperbound format peculiar to the world of art books come two items for followers of Picasso and Kandinsky. **"Picasso: Drawings and Watercolors Since 1893"** (British Book Centre, $7.50) is a fully illustrated catalogue of the seventy-seven works exhibited in London two years ago in celebration of the painter's seventieth birthday. As befits an exhibition *en homage*, there is included a poem by his friend Paul Eluard, "Picasso: Bon Maitre de la Liberte." Roland Penrose, who provides an English translation, is the author of the customary introduction. Although a number of old standbys are included, there are also many rarely seen drawings in various media. Among the three full-page color plates is Picasso's fascinating water color after one of Poussin's bacchanals.

"Wassily Kandinsky" (British Book Centre, $12.50) is a portfolio of ten watercolors and gouaches in good color collotype. Max Bill, the Swiss designer and painter who selected the plates, furnishes notes for each as well as a very brief general introduction.

—L. R. SANDER.

NEW COMPENDIUM: As we have come to expect at the turn of each year, **"The Art News Annual"** (Art Foundation—Simon & Schuster, $3.50) appears richly ornamented with almost 250 plates of which forty are in full color. Besides the usual annual report on museum and art gallery doings, this year there are four major essays, each of which distinguishes itself from the typical magazine article because it is gratifyingly complete and fills a gap in its particular field. James Johnson Sweeney's piece, for example, gives us the first intimate view of Miro. Direct observations by Mr. Sweeney are supported by direct quotes from the artist, photographs of Miro's world, and, of course, many reproductions of his work. There are numerous photographs and color plates, too, for an article on Edouard Vuillard, about whom there is a real shortage of literature in English. Perhaps because he quietly went his way to the end without producing "shockers" is why there has never been much interest in him in this country. This month, however, the Cleveland Museum is putting on a show of his painting that will travel to New York's Museum in the spring.

That Hollywood's 3D headaches are nothing new is convincingly displayed in a large collection of works in this year's "Annual" showing how artists have solved the problem from Pompeii

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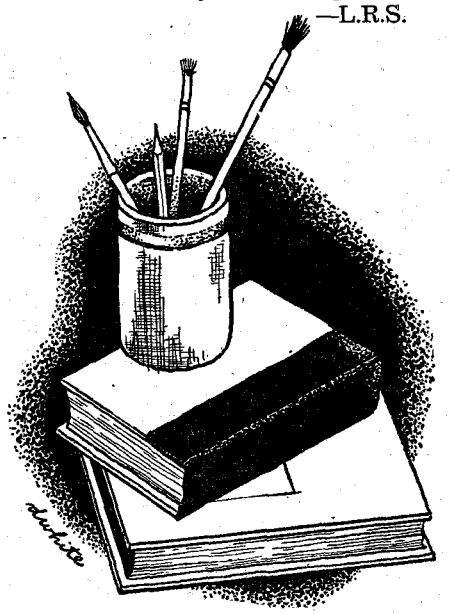
to the present. Dozens of examples of sculpture, painting, and architecture have been rounded up which exhibit astonishing ingenuity at raising low ceilings to lofty heights, filling cabinets that were not there with sumptuous collections of curiosa, and, of course, *trompe l'oeil* paintings.

Lawrence Gowing, the young English art historian who is the most recent scrutinizer of Vermeer van Delft, does so here more in the spirit of a poet than by the usual methods of his profession. Indeed, the few known facts of Vermeer's life have been so thoroughly examined that all that remains to be done is speculation on internal evidence such as this.

—L.R.S.

SEVEN CENTURIES OF PAINTING: For the price of a good cigar you can now get a book that highlights the fifty most important painters of the past seven centuries in Western Europe. Just hand the man a dollar when you buy your smoke and tell him that you are taking **"50 Great Artists"** (Bantam, 50¢) instead of the change. Bernard Myers, a college teacher of the subject, has picked his fifty artists with an experienced hand; there can be little argument about each being the most significant for his purpose. For each artist he provides two full-page reproductions in color plus a short essay containing a minimum of biographical data and a maximum of positioning the painter in art history. Mr. Myers limits his cross-references to artists contained in this volume. Wisely he makes no display of scholarship, but he does supply a list of books for those who care to pursue the subject in greater detail and at a higher level. That there are a few minor errors is of no serious consequence; that, after all, happens in books at twenty times the price.

—L.R.S.



Just Published

MANY of the books described below, which cannot be reviewed in this issue because of limitations of space, will be given more extended notice in early issues.

AMBASSADOR'S REPORT. By Chester Bowles. Harper & Bros. $4. An account of the eighteen months Mr. Bowles spent as U.S. ambassador to India, in which the author tells of his method of diplomacy—an unorthodox one; of how the Indian people feel about us; and of the rights and wrongs, as he sees it, of our foreign policies in that country.

ARCHITECTURE IN BRITAIN: 1530-1830. By John Summerson. Penguin Books. $8.50. A history of the architecture of England during the years 1530-1830, which, of course, included the masterworks of Inigo Jones, Wren, Vanbrugh, Robert Adam, and John Nash. There are over 300 halftone illustrations.

BLAKE'S ILLUSTRATIONS TO THE DIVINE COMEDY. By Albert S. Roe. Princeton University Press. $20. A collection of Blake's engravings for "The Divine Comedy," only seven of which he had completed at the time of his death in 1827, together with their original sketches, a critical introduction, and text explaining each of the drawings and engravings.

CALIFORNIA IN THE MAKING. By Rockwell D. Hunt. Caxton Printers. $6. A collection of twenty-odd essays, by an expert on and native of, the State of California, including the early days of Spaniards and Mexicans, the empire builders—Huntington, Crocker, and Hopkins—and its sunkist, heterogeneous present where governors' daughters smile all day and Los Angeles grows like a mushroom in the night.

CAVALCADE OF COMEDY. Edited by Louis Kronenberger. Simon & Schuster. $7.50. A collection of twenty-one comic dramas, for a laughless world, including the work of Jonson, Etheredge, Wycherley, Vanbrugh, Goldsmith, Sheridan, Wilde, Shaw, Synge, Maugham, Kelly, O'Casey, Mayer, Osborn, Thurber and Nugent, Coward, and Van Druten.

CHRISTIAN FAITH AND COMMUNIST FAITH. Edited by D. M. Mackinnon. St. Martin's Press. $4.50. A collection of essays, by members of the Anglican Communion, on Communism as a faith.

CRESS DELEHANTY. By Jessamyn West. Harcourt, Brace & Co. $3.75. A series of connected short stories, some of which ran in *The New Yorker*, about the growing up, between the ages of twelve and sixteen, of a young lady named Cress Delehanty.

EPISODE. By Peter W. Denzer. E. P. Dutton & Co. $3.50. A novel about the experiences an ex-GI undergoes in three successive hospitals while recovering from "acute mental shock."

THE HOUSE OF MOONLIGHT. By August Derleth. The Prairie Press. $3. A novella, set at the turn of the century in the prairie country, about a concert pianist, his loves, and attempts at self-identification.

KING SAUL'S DAUGHTER. By Morris Raphael Cohen. The Free Press. $3. A play in five acts, based on the life of Michal, daughter of Saul, and wife of David, as it is presented in the Book of Samuel.

LAW AND POLITICS IN THE WORLD COMMUNITY. Compiled and edited by George A. Lipsky. University of California Press. $6. A collection of essays, by five experts, on the theories of international law taught by Hans Kelsen, emeritus professor of political science at the University of California.

LINCOLN IN MARTÍ. By Emeterio S. Santovenia. Translated by Donald F. Fogelquist. University of North Carolina Press. $3. A study of the influences which Abraham Lincoln had on the Cuban writer and patriot Jose Martí, who was twelve when Lincoln died, and was himself killed in an uprising in 1895.

MARTI: Martyr of Cuban Independence. By Felix Lizaso. Translated by Esther Elise Shuler. University of New Mexico Press. $4. A biography of the Cuban patriot, poet, and man of letters, who was killed in the uprising that took place in that country in 1895.

***MOBY DICK* CENTENNIAL ESSAYS.** Edited and with an introduction by Tyrus Hillway and Luther S. Mansfield. Southern Methodist University Press. $3.75. A collection of nine papers given in 1951 under the auspices of the Melville Society in various spots around the country to celebrate the hundredth anniversary of the publication of "Moby Dick." Perry Miller and Henry A. Murray are among those represented.

THE NEMESIS OF POWER. The German Army in Politics, 1918-1945. By J. W. Wheeler-Bennett. St. Martin's Press. $12. A history of the German Army, from 1918-1945, as an instrument of political power.

THE NOEL COWARD SONG BOOK. Edited by Noel Coward. Simon & Schuster. $7.50. The words and music for fifty-one of Mr. Coward's songs, including such evergreens as "Nina," "We Were Dancing," "A Room with a View," "Josephine," and "Play, Orchestra, Play."

PENN STATE YANKEE. By Fred Lewis Pattee. Pennsylvania State College Press. $4.75. The autobiography of the late teacher and critic, who with Moses Coit Tyler and A. H. Quinn helped establish the study of American literature in our colleges and schools.

THE PHILOSOPHY OF JACQUES MARITAIN. By Charles A. Fecher. Newman & Co. $5. A full-dress study—the first of its kind—of the philosophical thought of the French Catholic philosopher, written for the layman.

THE PRICE OF FREEDOM: Greece in World Affairs, 1939-1953. By Dimitrios G. Kousoulas. An informal history of Greece and of the relations of that country to the Balkan countries, from 1939 to the present.

PRINCIPIA POLITICA. By Leonard Woolf. Harcourt, Brace & Co. $5. The third volume of Mr. Woolf's historical study and autobiography, "After the Deluge," the first two volumes of which appeared in 1931 and 1939. Here, he discusses the political events of the past seventy years in terms of his own experience.

REBIRTH AND DESTINY OF ISRAEL. By David Ben-Gurion. Philosophical Library. $10. The philosophy and personal testament of the former Prime Minister of Israel.

SARTRE: His Philosophy and Psychoanalysis. By Alfred Stern. Liberal Arts Press. $4.50. A critical study of Jean-Paul Sartre's philosophy, and of the body of psychoanalytical thought that has grown out of and around that philosophy in the past decade or so. The author is a professor of languages and philosophy of the California Institute of Technology.

SHAKESPEARE'S DERIVED IMAGERY. By John Erskine Hankins. University of Kansas Press. $5. A study of some of the origins, mostly through his reading, of the images and ideas that recur in Shakespeare's work. The author is professor of English at the University of Kansas.

THE SHOCKING HISTORY OF ADVERTISING! By E. S. Turner. E. P. Dutton & Co. $4.50. A history of the monster now grown to such a size it creates its own audiences, and then eats them. Mr. Turner traces the growth of this *bête* from its first appearance in the handbills and mercuries of Elizabeth I to the present.

TAMBURLAINE'S MALADY And Other Essays on Astrology in Elizabethan Drama. By Johnstone Parr. University of Alabama Press. $3.50. Astrology was once a neat and well-thought of science, and this book is a collection of critical essays tracing the effects of that science on the plays of Shakespeare, Marlowe, Lyly, Greene, Chapman, Webster, and Jonson. Mr. Parr is a professor of English at the University of Alabama.

THIS WAS RACING. By Joe H. Palmer. Edited by Red Smith. A. S. Barnes & Co. $3.75. A collection of pieces on the World of Turf, run in the *New York Herald Tribune*, by that paper's late and often lamented sports' columnist.

—W. B.

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America

Continued from page 13

ditional heroes of the high iron include the locomotive engineer in the Hinckley fire and the hogger who kept the Federal Express from plowing *all* the way through Washington's Union Station.

Not to be outdone by Kilroy, the editors corralled a railroad contemporary in:

> Who is this fellow J. B. King,
> Who writes his name on
> everything?
> "J. B. King" on every wall,
> On flat cars low and box cars
> tall . . .

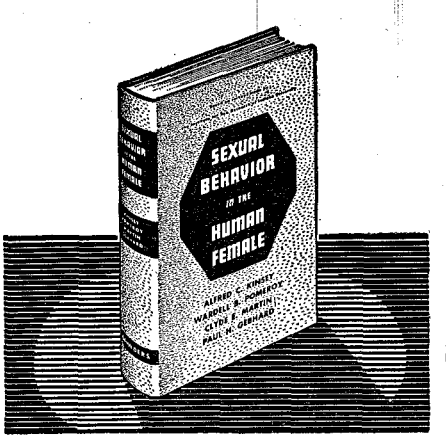
That sectionman's classic "Finnigin to Flannigan" comes in for its share of popularity. It will be recalled "superintindint" Flannigan admonished "siction" boss Finnigin to make his reports short. After much needling the latter wrote:

> Mushter Flannigan:
> Off agin, on agin,
> Gone agin.—Finnigin.

Other boiled-down-report stories are common on every railroad. The editors relate the case of a trackwalker ordered to cut out unnecessary words in writing up washcuts. His report: "Sir: Where the railroad was, the river is."

WITH a reporter's "nose for news," rarely associated with researchers, co-editor Harlow has an exclusive on Rogers E. M. Whitaker. To railroad fans Mr. Whitaker takes on the aura of a legendary figure. When not at an editorial desk at *The New Yorker* he may be anywhere in the United States, Alaska, Mexico, or Canada riding trains, particularly on short lines. He glories in Toonerville railroading on obscure branches and backwoods pikes. He and the late Edward Hungerford exchanged post cards every few weeks, giving the extent of their travels, or "mileposts." At this writing Whitaker's "M.P." is over 900,000.

"A Treasury of Railroad Folklore" is outstanding because of its balance and authenticity and the depth and scope of its contents. Sources are cited in full with annotations and often supplemental bibliographies. Each item serves a distinct purpose to illustrate a phase of railroading, generally in terms of railroad men—with all the humor, tragedy, and peculiar characteristics going to make up their personalities. The effect of the railroad on the social and industrial life is shown by implication if not by actuality. The collaboration of Botkin,



JUST HOW SIGNIFICANT?

Within three months of the date of publication of Sexual Behavior in the Human Female, a separate edition had been published in England and arrangements had been completed for translations into French, German, Italian, Finnish, Dutch and Portugese. Other translations are pending.

This world-wide interest is good indication of the book's vital significance.

By *Alfred C. Kinsey, Wardel B. Pomeroy, Clyde E. Martin, Paul H. Gebhard,* and others at the *Institute for Sex Research at Indiana University.*

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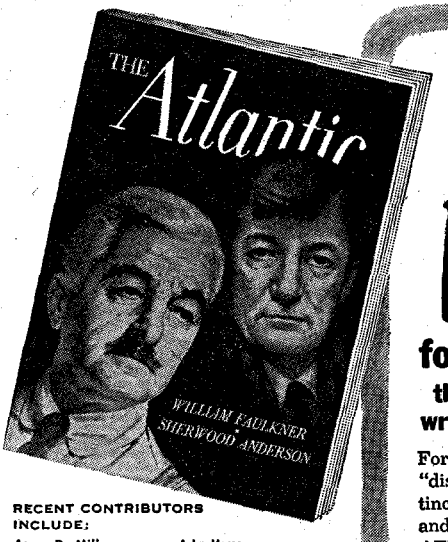

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well known for his "treasuries" of regional folklore, and Harlow, author of a score of books on Americana, several of which are on transportation and/or railroads, is a happy combination. Both are specialists whose talents nicely complement each other.

If any criticism could be leveled at the work it is that more genuine folklore should be added and some historical material abridged. Be that as it may, the book is an extremely valuable contribution to the American scene in general and to the railroad scene in particular. It is an argosy of railway folklore for all time.

Modern Maelstrom

DEMOCRACY IN AN AGE OF BIGNESS: Americans have always been a nation of joiners. In the older agrarian republic when two citizens met on a village street they were likely to form a society for the improvement of something or other. But their little do-good associations only faintly foreshadowed the massive organizations that came with the economic revolution of the nineteenth and twentieth centuries. Organized magnitude then began to regiment life and to nationalize thought as well as business. The problem of saving democracy in an era of bigness is the concern of Lionel Gelber's **"The American Anarchy"** (Abelard-Schuman, $3.50).

Mr. Gelber's analysis of the concentration of power and the atomization of responsibility is disturbing. We must organize to preserve liberty, he agrees, but the larger the organizations the greater are the dangers of irresponsibility, loss of moral passion, and destruction of the freedom for whose salvation we combine. In a nation like Britain, with a tradition of faith in freedom, large-scale organization may bring socialized democracy; but in Hitler's Germany and Stalin's Russia it brought socialized tyranny. In the United States as well as in the totalitarian countries, Mr. Gelber contends, mass media of communication have banished the open marketplace of thought that Milton, Jefferson, Holmes, and Brandeis upheld.

In his effort to awaken moral man to the threat of immoral society Mr. Gelber has, I believe, given us too much of a prophecy of doom. I think he is unduly pessimistic about the chance for the reward of merit, about the publication of books of ideas and their favorable reception, about the trend toward dead-level conformity. But he is certainly not talking about bogies.

—J. MERTON ENGLAND.

The ABC Around Us

Continued from page 9

Latin had no "th" sound. The sound value of the Greek *phi* was transferred to the disused Greek digamma, and the *phi* with its vertical stroke atrophied to a tiny pigtail became our Q, always combined with u for a sound value that occurs frequently in Latin but not in Greek.

When the Romans discarded the stylus for the pen the stiff angles of many letters such as B, C, D, and S changed to more graceful curves, and in Roman hands the alphabet began to look less like chicken tracks and took on the flowing look of a written language. The stylus made all strokes of even weight; but when you write with a broad pen or a flat brush, holding your writing instrument at the same angle, the strokes in one direction are broad and those at right angles are narrow.

IT was in their great, monumental inscriptions that the roman letter took on the form and proportions we still regard as classic perfection. In chiseling the letters in stone the cutters found it difficult to give a clean finish to the end of a line. By cutting a chisel stroke at right angles to the end of each line they gave it a more finished look. This finishing stroke we call a "serif," and it is the shape and angle of the serif, and the way it is bracketed into the stem, that makes much of the difference between the different styles of letters. There are only a few type faces that lack such finishing strokes, and these we call "sans-serif." While the bracketed serif originated as a functional device, growing naturally out of the mechanics of stone cutting, it also served to tie the letters together and helped the movement of the eye along the line; and so the serif was carried over into writing and eventually into printing. With this invention the form of the roman capital letters was fixed, just as we have them today.

Wherever the alphabet went it changed to suit the sounds of the language—some letters dropped, others invented; it also changed form in accordance with the way it was written. It might be written with a brush or with a pen. It might be scratched in wax tablets or on the bark of the beech tree (called in Anglo-Saxon "Bōc," from which comes our word "book"). It might be carved in stone. The writing materials and implements always influenced the form of the letters.

There is one amazing exception. We of the Western world who have contributed so much to the development of every other science have added nothing to this one basic invention which is the essential implement for the creation and spread of knowledge. We have kept the alphabet almost exactly as we got it from the Romans.

Only three letters have been added: u, w, and j. The Romans used the same letter, v, to indicate one vowel and two consonant sounds. About the eleventh century scribes began to double it to indicate one of the consonant values, and this doubled V was in the earliest fonts of type. The distinction which we now make between V and U came more gradually; it was not until about 1800 that it was fully recognized in English. In fact, it is still not fully accepted by the stonecutters who inscribe cornerstones. The distinction between the vowel and consonant use of i was established in the seventeenth century—late enough so that j, like u, tagged along at the end of the type case. In English we have even dropped one letter which we picked up and should have kept. Early English borrowed from Runic the letter *thorn* to convey the "th" sound which occurs frequently in English and in Greek but rarely in Latin except in words of Greek extraction. When printing came in there was no *thorn* in the fonts, so it was represented by the lower-case y which somewhat resembled it. And this explains why the quaint signs "Ye Olde . . ." really mean, and are properly pronounced, "The Old . . ."

As a result of our failure to adapt the alphabet to our language, plus the peculiarities of spelling that have crept in through its diverse derivation, we find our written and printed communication based on an alphabet that was well suited to Latin but very badly suited to English. Starting with the first letter, a, our dictionaries distinguish as many as eight different sound values conveyed by this symbol, with nothing to indicate which sound is intended.

Then take a word like "bough," in which a combination of four letters is used to express a simple and common vowel sound which we should certainly be able to indicate with just one character. It might naturally be assumed that this elaborate four-letter structure was designed to pinpoint a precise sound value. But no! We use this same four-letter squad to tote around a variety of sounds, as in "ought," "rough," "dough." Then our word "bough" can also be spelled

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"bow"—same sound, different meaning; or, still spelled "bow," it can be pronounced like "beau." And if the tramp printer, disgusted with such nonsense, takes to the road he becomes a plain "bo."

Why should we have a hard and soft g when the soft g is the same as j? And why a hard and soft c when the hard c is the same as k and the soft c the same as s?

Confusing, isn't it? Foreigners find it so, and so do children who spend a disproportionately large part of their lives between six and twenty trying to master the complexities of the language. Few of them are conspicuously successful. A shockingly large number of those who have gone through school never do reach the point where reading is subconscious and effortless. They never read for pleasure. Writing is such a chore they will go to great lengths to avoid it. Inability to learn to read is often a source of extreme embarrassment and frustration and can contribute to the development of antisocial attitudes. It is no coincidence that a very high percentage of the inmates of reform schools and reformatories are retarded in their reading, and it is a common sight in such institutions to find a class of grown men painfully struggling with third-grade reading.

AT THE other end of the scale it would be assumed that professional authors were a highly literate group; yet one of our leading magazines regularly features a column of misspelled words culled from the manuscripts of its writers.

For one of the greatest disservices done the language we can place the blame squarely on the shoulders of Noah Webster. Before his time spelling was an art. With misguided zeal he undertook to make it an exact science. He it was who made a misspelled word a badge of shame. And in doing so he destroyed two of the greatest advantages of a phonetic written language: its simplicity and its standardizing influence on the spoken language. If people know a word should be pronounced the way it is spelled they will tend to pronounce it correctly. But if they are taught in school to spell one way and pronounce another the written and spoken languages tend to drift ever further apart.

From time to time there have been sporadic rebellions against the tyranny of Websterism, led by such articulate objectors as Theodore Roosevelt and Bernard Shaw. What most of these rebels failed to see is that you can't have phonetic spelling with an alphabet that has lost its phonetic contiguity with the language. It was apparently Robert Bridges, the late Poet Laureate, who first realized that sensible spelling must start with a sane alphabet—one sound for each letter and a letter for each sound. In 1903 he had his long poem "Now in Wintry Delights" printed by collotype from his own beautifully written manuscript using a special alphabet he had devised. While he employs variant forms of certain letters to indicate which of their several sounds is intended and uses some new symbols to indicate sounds for which there is no alphabetic equivalent, his characters are so much like familiar letter forms that the reader quickly gets the hang of it. Later he had type cut for these special characters. This series of experiments seems to have lapsed around 1910; but in 1926, when Bridges was made chairman of the Advisory Committee on Spoken English set up by the BBC to standardize pronunciation, his interest in phonetic printing revived.. The experiments were resumed and even after his death in 1930 were carried on by his wife.

Fred Goudy, the great American type designer, had also become interested in the idea and did some experimental work along similar lines about 1920. But the response to all these scholarly efforts to modernize our ancient vehicle of communication has been almost as deafening as the sound of a snowflake falling on the North Pole.

On the mechanical side our alphabet has equally obvious shortcomings. In other hands the phonetic alphabet

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has shown great adaptability to the common method of reproduction. Yet we, who have taken every step of the journey through movable type, power presses, stereotyping, electrotyping, composing machines, engraving, offset, gravure, and photo-typesetting—we, who have shown such amazing ingenuity in creating mechanical means of multiplying letters, have done almost nothing to adapt the form of those letters to the mechanical devices and processes we have created. We still use letter shapes that were developed for ease in writing. Our preferred models are the early printed copies of handwritten books. We still yearn after f's that bow from the waist, for long-tailed Q's, and for sweeping swash initials —all simple to the scribe but a nuisance in hand type and a perfect horror on the composing machine.

Nor in the past half century have we done anything more than agree with the distinguished American architect Bertram G. Goodhue; who first advanced the unassailable theorem that we read by word-shapes rather than by individual letters. Since Goodhue designed his highly successful Cheltenham type nobody has even seriously experimented with letters that might combine into more recognizable words.

BUT, laying aside all other considerations for the moment, let's just look at the economic advantage. A simplified alphabet with simplified spelling could eliminate up to 15 per cent of the characters from every sentence. Same words; same meaning; just 15 per cent less type to set and 15 per cent less paper and 15 per cent less ink and 15 per cent less press-work and 15 per cent less postage. A newspaper publisher can get excited about a possible 1 per cent saving in paper through greater shrinkage of his stereotype mats. Why is he so disinterested in the possibility of a 15 per cent saving?

Let printers, publishers, and all others whose concern and whose future lie with the printed word explain their profound indifference. Let all those educators who view with alarm the tidal preference of modern youth for such effortless communication as movies, radio, and television ask themselves what has been done to clear away the brambles that obstruct the road to reading.

If one-tenth of 1 per cent of the money and energy that are now being wasted in printing superfluous letters could be made available to streamline the alphabet the printed word would not be at such a disadvantage today in its competition with newer media of communication.

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KINGSLEY DOUBLE-CROSTIC NO. 1032

Reg. U.S. Patent Office

By Doris Nash Wortman

DEFINITIONS	WORDS
A. Set in capitals (comp.).	134 14 170 50 99 106 54 184 124
B. River in Pennsylvania which empties into the Delaware at Easton.	137 156 112 67 16 53
C. A Japanese, considered phonically or philologically.	152 109 35 1 97 52 182 126 65
D. Container designed to hold fluid pigment (2 wds.).	84 44 42 174 180 122 185 115 17
E. Preceded by Word F, bastryx.	76 162 46 103
F. See Word E.	132 194 167 11 104 69 57 139
G. What the Queen of Sheba said had not been told her of Solomon's glory (2 wds.).	89 164 153 25 113 32 181
H. Currently popular design for a dwelling (2 wds.).	31 95 70 4 10 117 87 47 166 165
I. Wendell Willkie's opus, 1943 (2 wds.).	63 8 29 147 23 146 59 177
J. Acted a part with extreme conservatism, for artistic effect.	81 22 48 6 187 86 114 15 38 141 39
K. American actor-producer asso. with Chas. Frohman (1872-1944).	98 13 172 179 120 116 93
L. Do away with; obliterate.	128 20 136 145 58 118
M. Metallic element, as heavy as gold, of the highest melting point of all.	131 90 82 49 159 163 26 192

DEFINITIONS	WORDS
N. A kind of water found in copper mines, heavily impregnated with copper.	102 110 85 138 75 56 9 77 157 191 125
O. Anglo-Irish for a tiny person, esp. a girl.	107 71 133 130 100 140 186 94
P. To exceed in violence; from Hamlet (comp.).	105 189 12 123 168 62 149 72
Q. Brought forth young.	155 169 7 36 61 142
R. What the poet Hodgson asked Time, the "old gipsy man", to put up for just one day.	193 121 176 161 127 151 55
S. Again; with renewed vigor.	30 64 88 3 41 148
T. Pornography.	190 60 74 51 101 40 154 18
U. In falconry, hawks taken from the nest.	129 28 21 160 144 45
V. Rather slighting slang term for a girl reporter (2 wds.).	135 178 108 96 2 34 91
W. Frumpishly.	150 19 119 83 171 5 143
X. Struck with amazement.	92 173 66 73 79 24
Y. U.S. slang for unruly, rampageous.	27 158 37 188 43 78 111 183 33 80 175 68

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line. . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop.

Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.

	1 C	2 V	3 S		4 H	5 W	6 J	7 Q	8 I		9 N	10 H	11 F	12 P	13 K	
14 A	15 J	16 B	17 D	18 T		19 W	20 L		21 U	22 J	23 I	24 X	25 G	26 M	27 Y	
28 U	29 I	30 S	31 H		32 G	33 Y	34 V		35 C	36 Q		37 Y	38 J		39 J	40 T
41 S	42 D		43 Y	44 D	45 U	46 E	47 H	48 J	49 M	50 A	51 T		52 C	53 B	54 A	55 R
56 N	57 F	58 L	59 I	60 T	61 Q	62 P		63 I	64 S		65 C	66 X	67 B	68 Y		69 F
70 H	71 O		72 P	73 X	74 T	75 N		76 E	77 N	78 Y		79 X	80 Y	81 J	82 M	83 W
	84 D	85 N	86 J	87 H	88 S	89 G	90 M	91 V	92 X	93 K	94 O		95 H	96 V		97 O
	98 K	99 A	100 O	101 T	102 N	103 E		104 F	105 P	106 A	107 O		108 V	109 C	110 N	111 Y
112 B		113 G	114 J	115 D		116 K	117 H	118 L		119 W	120 K	121 R	122 D	123 P	124 A	125 N
126 C		127 R	128 L	129 U	130 O		131 M	132 F	133 O		134 A	135 V	136 L	137 B	138 N	139 F
140 O	141 J	142 Q		143 W	144 U	145 L	146 I		147 I	148 S	149 P		150 W	151 R	152 C	153 G
154 T		155 Q	156 B	157 N		158 Y	159 M	160 U	161 R	162 E		163 M	164 G	165 H		166 H
167 F	168 P	169 Q	170 A	171 W	172 K	173 X		174 D	175 Y	176 R	177 I	178 V	179 K		180 D	181 G
	182 C	183 Y	184 A		185 D	186 O	187 J	188 Y	189 P	190 T	191 N	192 M	193 R	194 F		

Solution of last week's Double-Crostic will be found on page 12 of this issue.

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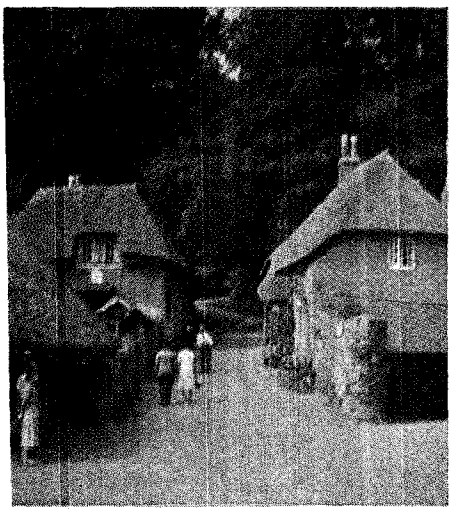
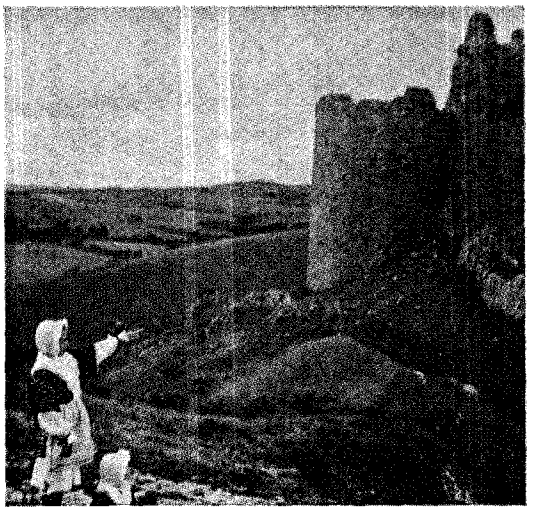
English Spoken Here:

No interpreter needed in Britain—the friendliest, most fascinating of all vacation lands!



They speak your language in more ways than one at Torquay in Devon, for this is a charming resort where many of the British themselves spend their vacations.

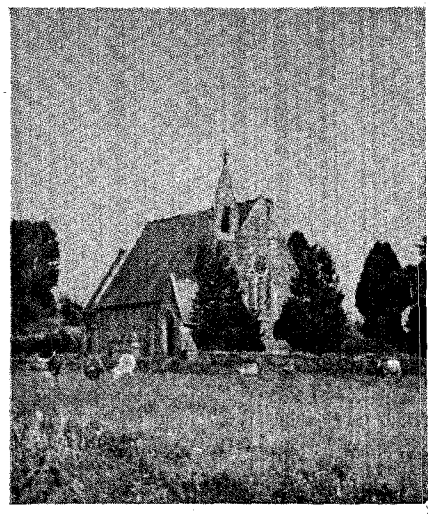


"Welcome to Carreg Cennan and be sure to see our castle, founded by a Knight of the Round Table." In the friendly, green valleys of Wales, the native hospitality is as traditional as the native costumes.

No language barrier here—or anywhere in Britain. This is a view of London's Tower Bridge, spanning the Thames. One of the most stirring silhouettes in the entire world.

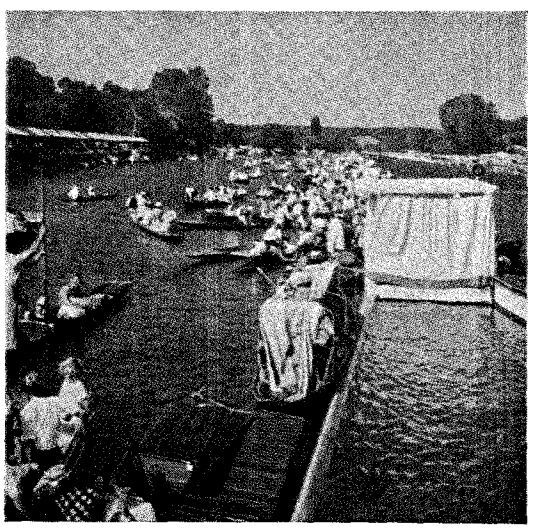
You're "at home" abroad in city, village and shire. Stop for a pint of bitter in the little market town Chepstow, and be sure to see the ancient ruins of its Norman castle.

Ever been greeted by a Royal Waterman of the Queen? You will on the banks of the Thames. From the gates of Buckingham Palace to the Mountains of Mourne in Northern Ireland, the accent is on warm friendliness.



You are now entering Aghnablaney in Northern Ireland. Close by is lovely Lough Erne with the finest trout you've ever met. Even the fish speak your language!

"This happy breed . . . this little world . . . this England." Here's a pink-cheeked welcome for you in Salisbury, and your little hosts will lead you to their great cathedral.



Come on, America! At Henley Regatta you can cheer for the home team. Crews from American colleges and schools compete. From early Spring to late Fall there's a brilliant round of sporting events in Britain.

Kilted Scotsmen will usher you through the gates of Edinburgh Castle and point out the breathtaking view. So why delay? See your Travel Agent and Come to Britain.

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